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MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by James Francis Cooke

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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The World of Music

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A. Citizens' Educational Council provides share provided and the lead possible attractions agong artiselt and educational liners has complished in first page and the country of the complete share and considerable liners are complished in first page and the country of th

The Munich Suamer Pestival will be confined mostly to works of Mozart, Wagner and Richard Stranss, Aside from the standard Wugner operas, his Das Liebesverbot (its first performance since 1836) and Ricari will be revived.

Wagner's Plano, presented to him by King Ladwig of Bayaria, and on which some remission of call the problems of the problems o

Two New Musical Kaikhts have been created recently by King Gorey. Henceforth we shall know them as Sir Harry Mark of the state of the s

The Bayreuth Festival Theater, which has now been closed for eight years, and the properties of the second of the

of their organization.

Granville Bantock is nearing the completion of his latest work in large proportions. It is a setting of the Song of Solomon, which is to be cast in a dramatic form by assigning the parts to a few characters.

for a short tour.

The Music Supervisors' Mational Conference will be held at Cleveland from a conference will be held at Cleveland from a conference will be held at Cleveland from a conference of the presidency of Prof. Karl Gherkins, of Oberlia-is growing ingreat and more useful correct week will be a "Music Memory Contest," staged on a large scale in Masonic Hall, by the pupils of the profit of the profit of the conference of the confere

of Evanston, Hittods, was dedicated during the week of October 15th, by a series of re-citals by Herbert E. Hyde, organist and chor-master of St. Luke's, and organists of Cheago and Evanston. The organ is rated as the largest in any church of Chicago or vicinity.

during the coming season in Munich.

Glinka's "A Life for the Czar" has been hanned by the Russian Soviet authorites till its text is so changed that the herogives his life for the people rather than for the Czar.

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**CONTENTS FOR FEBRUARY, 1923

**Bookery, Deceit and New York William Final Long Content of the Market Will be reviewed as comic opera by the late Mix Brack, is to the most promise of the Mixed William Rules, one of the most promise listing of the younger English composers, diels November 6th, at his home in York. Though listing of the younger English composers, diels November 6th, at his home in York. Though listing of the younger English composers, diels November 6th, at his home in York. Though listing of the younger English composers diels November 6th, at his home in York. Though listing of the younger English composers diels November 6th, at his home in York. Though listing of the younger English composers diels had acquired a trither remarkable common the had approximately an experimental provincial environments be had acquired a trither remarkable common that the had printed at trither remarkable common that the properties of the pre-Backham susceed with the sin of different works by means of their publication and plane compositions of a high order to his credit.

A Helories schitt a schott a schott is because it is a schott a schott and the provincial environments and the provincial environments and provi

"The Moth Girl," another Franz Lehar "The Moth Girl," another Franz Lehar ight opera with a "gay Vlenness Lady" as the central figure, is breaking uil continental records for works of this class. Three large theaters of Milan are crowded nightly by its alluring rhythms.

The Gloncester Festivai, one of the most important of English musical events, has recently had its most successful meeting in a history of two hundred years, at least so from a financial standpoint, having closed with a balance of ten thousand dollars.

The Montana State Teachers' Asso-

"Onand la Cloche Sonnera" (When the Bell Sounds), a new ouc act opera by Bachelet, has had its première in Paris with a scemiug sensational success. "A discriminating audience was tremendously enthusiastic over M. Bachelet's exceptional

Mary Garden, if reports are true, will next season tour at the head of an opera company of her own.

Josephine Lucchese, prima coloratara soprano of the San Carlo Opera Company, and the San Carlo Opera Company, and the San Carlo Opera Company, and the San Carlo Opera Company of the San Carlo Operation, were married on November 22d, at which the the company was in the millad of a most company of the Carlo Operation of the Carlo Operation of the Carlo Operation of the San Carlo Operation of the Sa

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Music Education in the Light of the Doctrine of Recapitulation

THE drum, and not the piano, the violin, the trumpet or the organ, would be a better instrument for the beginner, if we accept the doctrine of recapitulation. Recapitulation frankly traces embryologically, the strange analogy between the development of human life and the history of animal existence. It reaches back through the eons to fossil manifestations of living things. Its evidences are startling at every step. As life has adjusted itself to new phases of existence, many amazing developments occur. For instance, in the case of the whale, it is apparent to many that this huge mammal once possessed hair and legs before it took to the semblance of a fish. In this we have a peculiar case of atavism, in which the animal has reverted to a previous type and lost the characteristics of certain manifestations of a higher zoological level. Most progress has been in the other direction. We are said to house in our own bodies over one hundred rudimentary organs passed into disuse in our

Thus, from birth on, the recapitulationists compare the different stages of the child's development with the history of the human race. Many educators feel that this has an all-important bearing upon the means we employ in all branches of education. If the child, in this progress from the cradle to manhood, passes upward through phases comparable to the rise of man from the primitive and savage state to a high degree of culture, it would seem that in music the first step should be to teach the child rhythm. The first music of the savage is largely rhythmical, and the first musical impulses of the child are not far removed from the tom-tom. Thousands of teachers have already recognized this in the training of young children. They have classes in rhythm in which the teacher plays attractive pieces in different rhythms, while the little one thumps out the rhythm on a table, a triangle, a drum or a book. After rhythm would come oral music, representing the stage of human history when mankind conveyed its tunes from mouth to ear, down the ages. Finally, would come singing by sight, and later the art of playing some man-made instrument.

Notable, indeed, is the fact, that the trend of modern education, consciously, or unconsciously, recognizes this in music teaching. The whole elaborate system of Jaques-Dalcroze is based upon rhythm first; and thousands of teachers are making their children beat time and tap time as a first step. Rote singing is adopted in schools everywhere. The idea of absorbing good music by means of the phonograph is becoming universal.

Let it be said, with all honor, that the public school music supervisor (possibly because no other road was open to him), recognized this need long before the private teachers of instruments ever dreamed of it. Luther Whiting Mason dcmanded it. Tapper, Dann, McConathy, Earhart, Pearson and others have carried the torch to the children of to-day. Mrs. Frances E. Clark, when Superintendent of Music of Milwaukee, saw, with remarkable prevision, the value of the talking machine in school music. At first she was obliged to fight against severe odds to spread the idea, and even with the immense resources of the Victor Talking Machine Company (for which she has been directing the educational work for years), she has had an uphill battle. Now, however, talking machines are in the public schools everywhere. The result of all this is that teachers of instruments of coming years will get infinitely better musical raw material than in the past; and the interest in playing instruments must advance enormously.

One Way to Get Rid of Worry

Thousands of musicians waste priceless time, opportunity and energy by worry. By reason of their confinement and the very exacting nature of their work, they worry all too much. Worry is the intellectual cancer of the times. Indeed, there are those who have gone so far as to claim that worry is one of the predisposing causes for cancer.

We admit that there are times when conditions arise which seem insurmountable. They come to us all when we least expect them. It is silly to say to the man with a deep bereavement, "Kecp everlastingly hopeful." He needs something more than hope. Religion is a solace for many. Sympathy, beautiful as it is, often proves the food for more and more worry. What we need is a practical remedy; and we present here what scems the most sensible means of getting rid of worry. It is not new. You will find it in the philosophy of the world from Plato to Freud. You will find it in the ethics of all times, from the Bible, to the latest interpretations of the Book of Books. We have merely attempted to put in concise phrases our conception of the great practical truth which we trust may help you, if in your musical life you are inclined to worry.

I. Worry for the most part is a matter of either the memory or of the imagination. This is one of the reasons why musicians are often inclined to worry. They have strong memories and vivid imaginations.

II. Therefore, worry is due to unpleasant, disagreeable memory impressions (past); unpleasant, disagrecable anticipations (future).

III. Worry, therefore, is not so much a matter of the present, as of the attitude of your mind toward the past and the future. Occupy the present. Get a job. Do something which interests your mind tremendously. You cannot alter the past. The future depends largely upon what you are doing at present. Fill your present mind with constructive, worthwhile work and there will be no room for worry.

Search the whole literature of worry and you will find no more practical remedy. The real curc is in the job. "Outwitting Our Nerves," by Jackson and Peabody, deservedly the most successful book upon the subject, indicates how a large part of our bodily ills are due to worry. Boil down the remedies these specialists prescribe and you get in the quintessence. Forget it and get a job.

Radio-Mad

When the player-piano and the talking machine first came into existence we were pestered with questions about their possible effect upon the work of the music teacher. Our reply invariably was, "The more music in the world, the more employment for music teachers."

The prophecy was an easy one. There are a far greater number of successful teachers in the world to-day than when the sound-reproducing machines first came. Now a few doubting Thomases are concerned about the radio craze. We confidently predict that the radio is now manufacturing musical ambition at a far greater rate than ever before. The marvel of radio, the annihilation of space and the gradual cheapening of the apparently endless amount of paraphernalia that springs into existence, once one starts to radioize (if that isn't the verb we don't know what it is), has made the country radio mad.

Radio has torn down the walls of the concert hall and admitted the multitude. The pianist can play to a hundred thousand now, instead of to five thousand. Every time he plays there are hundreds listening who would like to play as well,

In fact, the radio is only one of the spokes in the wheel of our present great musical prosperity.

A Sure Cure for Everything

This is not an advertisement for a Quack Remedy. You can find pleuty of sure cures in the columns of country newspapers. There are also musical methods-particularly voice methods-that are no different whatever in their claims from patent medicines. We advise our readers very strongly to keep their eyes open to vocal quacks, who claim positively that results will be produced within a certain time. The greatest voice teachers in the world would not dream of making such statements. We know of certain firms, with propaganda not in one whit different from the medicine fakirs, who offer to do by mail what world-famous masters would hesitate to do with the voice in person. It remains for the musical profession to choke off these fakirs by informing the public about them.

Classic and Hemi-Demi-Semi-Classic

As regularly as the hands of the clock move around, there is sure to come to the Editor's desk at given intervals this inquiry:-

"What is meant by the word 'classic?' How is classic different from 'romantic?' "

One solution of our problem would be to keep a permanent definition in The ETUDE; another is to go for it occasionally as we are doing now.

We do not wonder that our inquisitive friends are baffled. Few words in the language have been as badly battered as "classic." Indeed, we now find advertisements with the word "semi-classic"; and it has a definite significance for many people. It is not impossible that we might some day find hemidemi-semi-classics put forth for sale.

Just this morning, on the way to the office, we saw a "twelve-sheet" fence sign which by now is probably plastered over the landscape from coast to coast after the manner of the billboard eruptions with which our country seems to be chronically diseased. This sign read at the top

"CHAPLIN CLASSICS"

Underneath was the picture of "Charlie" himself, with his splay feet, his dinkey derby and his undulating shoulders, which have brought such screams of laughter from thousands who enjoy his amusing clowning. Certainly he bore little analogy to the Temple at Karnak, the Oedipus, the Divine Comedy, King Lear, The Night Watch, Westminster Abbey, or the Eroica. Yet his managers, who listed a number of screen comedies, were not without propriety in their use of the word "classic," because the word to many merely connotes a "model." To such minds, anything that is typical of its kind becomes a classic. Thus one might have a classic circus, a classic automobile or a classic soap.

Last week we saw an advertisement "Classic Jazz"-which, of course, merely means that some melody from a masterpiece has gone through the hands of one of the Torquamadas of Tin Pan Alley until its original beauty has been demolished beyond recognition. Chopin, Schumann, Rubinstein, Wagner and others have all been pillaged for "Classic Jazz." One thing in its favor is that, with certain very ingenious and skillful arrangements, the tunes get into the musical currency of the day. One New York publisher went so far as to say to the editor some time ago: "What is a 'popular number?" Only some tune taken from Grieg, Mendelssohn or Schubert and jazzed up." Then he went on to confess without shame of the number of times he had compounded in a musical felony-explaining that it was the only way in which the classics could get to the people.

But what is a classic? A classic in music is any composition widely identified by the best musicians as a piece worthy of immortal recognition. Thus the Bach Cantatas are classics. The Handel Organ Concertos are classics. The Beethoven Symphonies, the Mozart Sonatas are all classics. In the art

of music, however, it has come to be the custom to refer to the works of the older masterly composers as classics, and to those of later date, who took it upon themselves to observe fewer restrictions, as romantic compositions. Thus the works of most masters since Schumann, Chopin, Weber and Schubert are looked upon as romantic. They have somewhat less of the rigidity of form which some of the older masters thought necessary, and they seem to allow for freer play of the emotions.

Yet you may write a classic to-day if you can. If you can combine in one work great inspiration, lofty idealism, originality and rich technical experience, you are capable of making a classic. "Boris Godounoff" is a classic of its type; and yet it was so deficient, technically, that Rimsky-Korsakoff had to reedit the work as a whole. Furthermore, this Russian classic, representing a type rather than a form, is far removed from the so-called classical operas of Glück.

Classics come in every age. Mendelssohn was capable of writing in very severe style, and his words are often referred to as classical, because he followed the models of his predecessors. Yet his "Songs Without Words," which deviate from the old forms to a degree, thought radical in his day, are now unquestionably classics of their type. The "New World Symphony" is a classic; "The Dream of Gerontius" is a classic, as is the Keltic Sonata and the "Rosenkavalier." All these, written within our memory, are certainly to be reckoned among the classics. Thus does this will-o-the-wisp word evade us. What, again we ask, is a classic? A classic is a work of art coming from the mind of man which will attain immortality. Now we shall look up the definition in the dictionary.

How They Got There

THE way to learn is to learn. There is no other secret. If you really want to learn you will hurdle over obstacles which others think unpassable. If you have not the intense desire, the greatest teachers in the world will be of no avail to you.

Here are some ways in which people, hungry for progress, have gotten ahead:

A man in the business side of music found need for more colloquial knowledge of the Italian language than he could secure from the ordinary book. He bought a number of libretti of the modern "realismo" Italian operas and, together with his smattering and the parallel translations in the libretti, he soon found himself speaking the kind of Italian he needed in his

A country school teacher realized that she would soon be compelled to move from the little red school house to one of the modern group or community schools, made possible by the automobile transportation of pupils. She knew that a larger knowledge of music would be a help to her. She invested ten dollars in the best books on the subject and saved up for a course at a Summer Music Supervisors' Normal. In three years she became a full-fledged music supervisor.

A young man in Missouri felt the need for a music library. He resolved to spend not less than one hour a day in personal visits and in correspondence for securing subscriptions for musical magazines and to invest the products in musical books. In fifteen months he had a library that was the pride of the neighborhood.

A great English editor, desiring "to keep up his music," determined to spend fifteen minutes every day in practice. His playing would now put to shame some professionals.

A young girl in a western college took an inventory of her technical shortcomings. She found that octaves were her weakest point. She devoted ten minutes a day for six months to octaves and surprised her friends with the results.

A well-known musician was asked to write an article for a musical journal. He replied that he would like to, but had no time. When it was suggested that he might spare ten minutes a day in assembling his ideas, he followed the plan, and in a few months had an excellent article that was widely quoted.

A little concentrated attention at a time, every day of the year, has been the secret of the success of thousands of notable people.

Getting a Start as a Virtuoso

An Interview Secured Expressly for The ETUDE Music Magazine with

MISCHA LEVITZKI

(Entrue Note: To flad journal), at the one of twenty force well-technished element, which go been comparing to the copy and cross no two continents, with prost amoves, in piece to recruit moves, in the continents with prost and every property under materia of note that he was able to however, the training begins according and every product as and the season of the continuity with the continuity of the con

The First Steps

real beginning. One can begin only in one way and that is to develop the love for the best in music at as early an age as possible. Success proceeds from right thinking, insatiable desire and sincere, earnest, diligent work well directed. There was a time in my childhood when I could hardly be driven from the keyboard. Indeed, my parents were greatly worried about my health because of this. One of the reasons why many students fail in their youth is that they have to be driven to the keyboard. Instead of developing the natural love for music so that the great desire is there, many people seem to think that the proper procedure is to put on a kind of musical whip and compel the pupil to study.

"Of course there came a period when I would rather play baseball than practice, but after a short while the love came back and I was willing and glad to put in the long hours without which it is impossible to compete with the intensive musical progress of the time. Do not imagine that there was any magical recipe. In my childhood in Russia, the beginner's book was the famous method by Beyer. There are possibly dozens of other beginner's books equally good and probably many better and more in keeping with the advancement of the art and with the needs of the times. However, the point I wish to bring out is that it is not the book, not the cut-anddried method that counts, but the application of the means to the individual pupil.

The Confusion of Changing Teachers

"Fortunately I was spared the confusion of manychanges of teachers. Going from one teacher to another in the hope of finding some magical method is a frightful waste of time. Choose your first teachers with care and discretion. There is always some teacher whose work with pupils is outstanding in character and results. The advanced pianist only rarely accepts beginners. There-

fore one must judge by results with the pupils themselves. Once I recollect that my work was interrupted by having a teacher who was more anxious to see his fanciful ideas of a special method carried out than he was of having me to play beautifully. Among other things he had a fad of teaching me to play with straight fingers. Fortunately my mentors at the time had good sense enough to realize that no pianist of high standing before the public played with straight fingers, and accordingly I was fortunately soonplaced under the direction of one who realized that the curved hand position was the only normal and natural way to play the instrument. However, this interruption cost me a waste of a lot of valuable time and energy.

"When it was discovered that I was destined to be a virtuoso, I was greatly delighted and began to make definite plans for a eareer. One of the first things that came to me was the fact that the modern virutoso must undergo a great strain throughout the better part of his life. The strain of constant study, constant appearance before strange audiences with the consciousness that the responsibility for success depends upon himself alone and is not, as in the case of an orchestral player or the member of an opera company, divided with several others. The pianist appears for the most part alone upon the stage. He must hold his audience delighted, enthralled, if possible, for nearly two hours. To do this it was very clear that, combined with the strain of hard travel, the first great essential was to attain a degree of relaxation far above that experienced by most people in ordinary walks of life.

The Most Important Secret

"To get the right start as a virtuoso one must therefore comprehend the true meaning of relaxation, not merely relaxation of the hands and (c) Kubey-Rembrands Studios arms, but of the mind and body as well.

Neither one was specially models. He first interaction was occased as in Fermi Tom Stabilities and an excellent routine teacher. At the age of eight he was brought to American Company of the Stability of the St

"Getting a start as a virtuoso? Let us start at the great essential. It is, but it is not power in the ordinary sense of the word. A powerful performance is by no means a noisy one. In fact, the pianist who resorts to sledge-hammer blows, treating the piano like an anvil, may give anything but a powerful performance from the artistic and spiritual aspect.

"I have known of some pianists who have purposely sought planes with stiff actions, for practice, so that their octaves and bravura passages when played upon an ordinary piano would roar out like thunder. They class pianoplaying with pugilism. Yet with all their pounding they fail to give the impression of power which comes from the consciousness of playing with one's artistic and spiritual reservoirs filled to the brim, although the body

"Of course complete relaxation is an impossibility if one is to play the piano. The thing that the student must seek is the happy medium, that is, the point where the greatest results can be produced with the greatest economy of effort.

An Individual Problem

"This, like everything else in art, is an individual problem, something which one must teach one's self. The teacher can help, of course, but after all it is what one builds in one's own mind that is of the greatest significance. Every case is different. The boy with leather hands fresh from the baseball diamond cannot be treated as would be a somewhat dainty young girl. I remember a girl in Germany who had the softest and most delicate hands and yet she played with great power, largely because she had learned the secret of forgetting to bang.

"This economic principle in piano playing applies to everything done at the keyboard. One must not expect to apply it to pieces alone. It is just as much needed in the simplest exercises or in scales. To my mind they should be practiced either of two ways, very slowly with

and 1816, the residents of Berlin enjoyed one of the greatest it was difficult to realist that there was near. The youthful goaled to the second of the second of the second of the greatest enjoyed to the second of the second of the reached to Norway, he came to America, making his amer-cached to Norway, he came to America, making his amer-ment of the second of and has given many reclats here and in Australia. The playening will be read with prest interest by thousands of

"All youths have an idea that power in playing is the a full rich tone, or very fast and very soft. Fleet, sure, clean scales are a real attainment. To be able to run them off in almost effortless fashion, is a necessary part of the equipment of every well trained pianist.

The Greatest Artists Self-Taught

"In the wider sense of the word the greatest artists are self-taught. In my own case I was fortunate in having years of training under renowned teachers. This is a great asset, but thousands of pupils have a similar asset advantage. What counts is what the individual artist is able to put into his playing as a result of his own cerebration, the conscious and unconscious action of his brain, developed through study. What the teacher does for the artist is just so much. What the artist adds creatively to what he has absorbed from his individual teacher is what makes him an individual. There are thousands of conservatory graduates every year who "can play like streaks." Most of them are very much alike; usually depending upon what they have been taught rather than what they have thought out for themselves.

"To get a start as a virtuoso in these days, when concert platforms are literally flooded with artists, real and potential, one must reveal to the public some new and fresh aspect of art which can only come through your own brain, plus the best experience the world commands To get the real kind of a start as a virtuoso you must do something genuinely artistic which will stand out from the crowd. Your natural talents combined with your introspective study of yourself, and the artistic works you elect to interpret, are therefore of vast importance.

Ill-timed Debuts

"Getting a start as a virtuoso means getting the right start. Thousands of careers are launched only to be wrecked shortly after the keel has touched the water. The launching means nothing if the artist does not

> "A debut is a very expensive thing. A failure debut is still more expensive. The managerial cost, the advertising, necessary in these days, the excitement of the event, all concentrate much in the life of a young person. Why is it then that there are so many ill-timed debuts? Better none at all than one given by an unripe talent. Thousands at this time are doubtless bewailing the fact that they cannot rush right to New York city and make a sensational debut. In most cases they are poorly prepared. Remember, after a debut-failure it is next to impossible to gain recognition, without an enormous effort. The opportunity for preliminary experience is right at the door of most of these students. Don't hesitate to play, and play, and play, for all kinds of audiences in small towns. Study your audience for reactions, Don't make fun of them or pity yourself because they seem provincial. They are all human and you may learn much from them by your playing. If you fail to move them, don't blame the lack of musical culture, but look to your own playing. Liszt could move them, Rubinstein could move them, Paderewski could move them.

The Severe Test

"New York audiences today are a terrific test, as severe as any in the world. The concert-goers have heard the greatest pianists for generations, and they will accept nothing but the best. Not until you have played and played for audiences outside of New York, until you are confident of your powers, should you dream of attempting a New York debut.

"It should be remembered that quality and not quantity is what really counts, always and forever in art. Many students make the mistake of trying to acquire too extensive a repertoire too early in their career. The literature of the piano has assumed tremendous dimensions. Far better to master a worthy portion of it than to dabble in



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all. There is no short cut in art. Learn all well or not at all. Do not try to play twenty eoneertos superficially, if you have lived only years enough to master ten well. The others will come with time and study.

"When playing in public it always is far better to play pieces well within your powers than to let your ambitions scamper ridiculously after works that are so far beyond you that the most unskilled audience cannot fail to

"The average pupils' recital is often made up of show pieces which are veritable struggles for the students. Far better to have them play the Kinderscenen of Schumann in a truly musicianly manner, indicating that they comprehend and feel what they are playing, than the prevalent battles with Liszt Rhapsodies and the inevitable later Beethoven Sonatas which call for piano playing of the most mature character.

Era of Sensational Advertising Past

"Everybody seems to know in this day that the era of sensational advertising is past. Advertising is necessary. of course, but only the artist whose work advertises itself in the sense that he is demanded again and again after he has once had the opportunity for appearance, is the one to whom wise managers can afford to devote their time. The advertising investment in the way of announcing concerts through the papers and through posters, the cost of arranging tours, and other expenses are very large.

"Unless the artist plays in such a way that this investment becomes a permanent one, he is a bad business

"Sooner or later the public will find out the truth about an artist, and false claims made in advance are positively injurious at all times. I know of the case of one singer who was heralded as 'the greatest of his kind.' He was a mighty fine singer with a splendid European reputation, but his manager's advertising immediately chal-lenged comparisons with other singers well established in favor in America. The result was he has ever since been trying to overcome the sensational and altogether unnecessary boasts of his manager. In getting a start as a virtuoso, learn that no matter how clever your advertising the main thing is yourself. If you please, your advertising becomes an asset. If you fail to please, your advertising becomes a liability."

Practice Rules

By Iva McCullough Statler

- 1. Let no circumstance interfere with your lesson or practice hour. Concentrate, every moment of your practice time.
- 2. Always practice systematically and slowly.
- 3. Remember the artistic position of the hand-fingers curved, raised from knuckle, nail joints not falling in, quiet hand.
- 4. Practice in strict time. Count aloud. Observe rests: they are of the same value as notes.
- Remember the mind must govern all muscular 6. Always listen intently to your own playing. Train
- 7. Do not play over the whole piece to correct one
- measure. Stop! Think! Listen! 8. Determine upon one fingering. Do not permit
- yourself to employ another, but master this one. 9. Maintain a correct and comfortable position while at the keyboard.
- 10. Read good literature.

Teaching Key-signatures

S. M. C.

IN SHARP keys the last sharp is always seven of the scale; hence the key must be eight of the scale, or a half step to the right of the last sharp. In teaching flat keys, let the pupil write the flats in order, and the flat next to the last one in the signature is the key-tone, For example, Bb-Eb-Ab-Db-Gb, are the five flats in the signature. Cross out Gb, and D flat is your key-tone. This applies to all the flat scales, excepting F which can be easily remembered as having one flat.

Another method of teaching sharp signatures is to show the pupil, that beginning with C, signature natural, and progressing in whole steps, there is an addition of two sharps for each successive key. Thus, C, no sharps; D two sharps; E four sharps. F# six sharps. This gives the keys with an even number of sharps. Beginning with G, and progressing in the same way, we get G, one sharp; A, three sharps; B, five sharps; C# seven sharps. These keys have the odd numbers of

Cultivated Eccentricities of Musicians: Their Futility

there exist so many cases of exaggerated egoism, or studied and unnatural mannerisms and cultivated eeeentricities, as in music. In academic life these things are often found among the young undergraduates, but, unfortunately, in music, they are not confined to beginners, but exist in the developed musician, who, through years of study, preparation, and contact with his fellow beings, should rise above such absurdities. Such characteristics are certainly not American in essence; for, from the view-point of national characteristics, Americans are plain, direct people, of a demo-cratic turn of mind—a marked contrast to the attitude existing in European countries. It is not meant to imply that they are lacking in education, or refinement, living in a free land, the normal attitude is away from precedent, tradition, and class-feeling, so long a heritage of the older nations.

Unbearably Conceited Conductors

Yet those who come in contact with conductors, singers, and instrumentalists, soon discover just how obnoxious and absurd the assumed and cultivated eccentricities of these people are, how much annoyance they cause, and how very little they have to do with genuine musicianship. When it becomes known that a conductor, or performer, is a genial normal being, he at once be comes an object of genuine admiration and he is marked for the appreciation of the public which supports him. There is a limited group of such musicians in this country, and it is safe to assert that they are the real leaders of musical progress in this great, growing nation. Instead of excluding themselves from all contact with the musical life around them, they are willing and ready, as far as lies within their power, to assist composers, or performers, who promise to become worthy musical personages. Thus, instead of acting as a backfire to musical development, they are encouraging just that quality which American music needs at this moment-a kindly attitude towards her native musicians.

Many foreign conductors especially-and others as well—become unbearable in their conceit and unsympathetic in their attitude, as soon as they achieve an important post. Hence we read of maestros who have no relations with their men outside of the rehearsal room, who will never give the aspiring composer a hearing, nor will they even examine his scores. The inevitable outcome of this is that many dusty scores, the result of years of study and labor, are lying on shelves, never to see light. Thus many good works are lost, and perhaps occasional masterpiece is passed by

It is, of course, necessary for a conductor to protect himself from the endcavors of all sorts of persons who aspire to be heard; but that should never excuse him refusing to make himself available in some way to the opportunity of presenting new material. It is certainly not at all necessary to assume an impossible attitude on this and other musical matters. It is certain that the director who is kindly disposed and exhibits normal human kindness will long be remembered, while the unfortunate, who makes himself obnoxious and absurd, will be forgotten with satisfaction!

To be a master, and to direct the musical destinies of those under his baton, does not require the assertion of studied mannerisms. The public are keen to observe the man as he is, and it is a general belief that such assumed characteristics are but a coat of protection, worn by musical personalities who need it. Such an attitude is not American and has no place in the music of a democracy. It is but a hollow echo of the czarism of days gone by. To every successful man hero-worshippers will inevitably eome; but it should be remembered that they worship his powers and not his lesser

It is not difficult to recall those conductors who have

Or all the many professions there is none in which of them. The same is true of singers. It is easy to enumerate a number who are immensely popular, on account of their direct, natural appeal to their audiences. It is a pleasure to attend performances where such voices appear. There is such an evidence of their love of music, for itself, without the unpleasant assertion of the personal element.

Such musicianship borders on genuine greatness and puts to shame those who attempt the assertion of their personalities at the expense of the music. With these, it is not Brahms, or Bach, but Brahms as John Smith would have him, or Bach as Mary Jones believes him to have been! It seems almost safe to observe that all of our great, successful singers, those we hear and read about from year to year, are those who have absorbed the spirit of musical democracy. An assumed air of professionalism is certainly not an asset in a musical performance where the most sympathetic feeling of cooperation is essential to a smooth and successful prentation. Particularly in large ensemble there must exist a finer sort of feeling and relationship between conductor, orchestra and singers.

There has been considerable criticism of a general nature of late as to the monotony of orchestral programs -the routine performances of the masterpieces and the absolute lack or almost that, of new works of large or small dimension. This situation is due at least to some degree to the unfortunate path of the growing American composer. He may study for many years under efficient masters, and write works of smaller type, but the one thing which will establish him musically is the appearance on a standard symphony program, a hearing at a choral festival, or in the opera house. But these things are very far from the average composer, so far, in fact as to be almost impossible. No composer can develop orchestrally without hearing, from time to time, the results of his pen. Practice in this field is as important as in the realm of piano, organ, or violin music

It is impossible to get wheat without tares, and it increasery that some shall fail that others may succeed But unless those in authority change their attitude this most important matter, we shall be at a standst musically. Orchestral programs will go on, year year, containing the same set pieces, interspersed or with dissonant, unimportant works given principally b cause they are foreign and are supposed, therefore possesses "atmosphere"! Recall Charles T. Griffes, t American, whose exquisite imagination produced so of the most charming music; yet his career was o too soon halted on account of his copying orche parts into the small hours of the morning, after to ing all day and this, because he could not afford copyist. But his works are not appearing on prog of the principal orchestras as they should. And he but one of many worthy authors.

Frankness, Geniality, Naturalness

These conditions are known to all, but, as time paon, it will be indeed fortunate if the demands of public, and those directly associated with musical orgaizations, will be tempered with an interest in the pron ing composer of America, so that, in turn, orchestral directors will be obliged to give them proper const ation. And let those who aspire to become successful in their chosen musical endeavor realize that musician ship and refinement count for all. Without these nothing is possible

Also, in this great democratic land, void of class distinction and other relics of the middle-ages, the normal, national progress of all which is an expression of the life of the nation is towards frankness, geniality and naturalness. The musician who would be the finer interpreter of the spirit of America must needs recognize these facts. Let the music, or the musician, be worthy established their musicianship without the scenic back- and that is all-sufficient, without the additional "stageground of eccentricity. They are a lasting delight to setting" of unusual mannerisms, studied eccentricities, the musical public, and only the best things are thought or other countless absurdities.

Rachmaninoff, the Russian musical giant, will give in the coming ETUDE the unusual tests which every piano student in Russian Conservatories must pass. Could you pass these Keyboard tests with success? His lengthy interview is one of the most interesting ever secured by THE ETUDE.

Turning Old-fashioned Musical Traditions Upside Down

By the Famous English Composer, Planist, Author

[Mr. Cyril Scott enjoys the peculiar distinction of being a modernist to his art quite apart from his esoteric tendencies as exhibited in some of whose works have been received with delight by the cognoscent, but who his works. In "The Philosophy of Modernism"—one of several published has also written compositions of an idealistic character which have had a books upon music and occultism—he discusses in character the present-day very large sale. This indicates very clearly that Mr. Scott, who has been tendency to do away with old conventions. Our readers will find this prea frequent honored contributor to The Erupe, has a broad human appeal sentation of new conceptions of musical values to be very profitable reading.]

Take, to begin with, the question of a melody, how at one time it extended over a few bars and then came to a close, being, as it were, a kind of sentence, which, after running for the moment, arrived at a full stop, or semicolons. Take this and compare with it the modern tendency: for that modern tendency is to argue that a melody might go on indefinitely almost; there is no reason why it should come to a full stop, for it is not a sentence, but more a line, which, like the rambling incurvations of a frieze, requires no rule to stop it, but alone the will and taste of its engenderer. Then take again the question of key, of tonality. At one time every composer, as all know, wrote in a certain key, only wandering from that key within a certain limited area, and always returning to that key at the end of his composition. Yet nowadays we ask ourselves: Why limit our inspiration by this hampering fetter of key? why have any key at all? or why not invent new scales, or regard the whole of tonality as chromatic? Thus some of us have abolished key-signature altogether, and have bid farewell to an old convention. Indeed, in the music of the past we can already see this tendency, and how the later composers have wandered farther and farther afield from the key in which they started out

THE ETUDE

Wandering from the Key

And yet, there are many who urge. If you start out in a key you must come hack to it; you may wander away in the intervening time as much as you wish, but you must return to where you started, if you strive to be in any sense logical, masterly, artistic, and satisfying to your hearers: for the ear, having once got accustomed to a certain key at the beginning cannot rest contented unless it hears that key once more at the end. That this is not true, however, can be shown by the fact that many ears, not too imbued with pre-existing conventions, have proved themselves perfectly contented under such conditions, and that such a standpoint is neither logical nor specially artistic can easily be demonstrated. One might as well say that a business man starting out from the dingy regularity of a town (for a holiday), and arriving in the freedom of the meadows and mountains should, as a matter of artisticness and logic, return to that town; but, in fact, the most artistic, interesting, and romantic thing to do would be for him never to return to it, but die in ecstasy amid those beautiful meadows, or wander away into some new and

entrancing fairyland. That he has to return is not specially an affair of logic, but of one of the misfortunes of everyday life and sordid money-making; a thing which is the antithesis of Art and

The Question of Rhythm

Then to go on to the question of rhythm. Is it in any sense a pointless query to ask why we should be limited to that regularity, that unvarying three beats or four beats or six beats in a bar, when a much greater variety, so essential to the holding of the listeners' attention, could be gained by a constantly varying rhythm, or no definite rhythm at all? Surely it is no argument to say that, because for five hundred years a thing has existed in this or in that form, therefore it cannot be changed; for the answer would be, having existed so long in that form, it is time it should be changed, since either we are weary of it or have exhausted its possibilities. That it finally became a necessity, this abolishment of rhythmic regularity, is self-evident from the fact that Scriabine, Percy Grainger, and Debussy in some of their later works have varied the rhythm in every bar, as well as using the unequal

What are the great present-day changes in music? time-signatures in the bars themselves—a very significant hand in one sense, and that is in the sense of pre-existpoint in musical evolution, though offering difficulties of ing laws. Whether the new "rules" which the composer performance which one must concede are not without drawbacks

Then, finally, to come to the matter of form, already partially dealt with in the previous chapter, and here I mean what we may call the architectural side of composition, why should we endeavor to put new matter into old forms, as some people advocate, instead of creating new ones? If a so-called rule is so unstable a thing, and if music is freer from those limitations which compass them than other arts, then to wish to put new matter, so called, into an old form, gives birth not only to an anachronism, so to put it, but is also likely to asphyxiate or considerably cramp the outflowing inspiration of the creator. That it may be possible to put new matter-and by this I mean, of course, melodies and harmonies-into an old form, one does not doubt; but when it comes to be regarded as a virtue, then the extreme danger appears, for this supposed prcrequisite for greatness on the part of the academically-minded, this admiration for mechanical adjusters and fitters of every musical, or rather unmusical, description is on the high road to reduce music to the plane of mathematics, and to cause it to fall from the pinnacle of its artistic heights into the abyss of mere mechanicalism. To have certain very fixed and unlimited ideas about form, and should these ideas be not accurately subscribed to, to misname the musical composition, whatever it may be, as formless, this is an injustice, alone arising from pedantry and limitation. I put the question: Why should not the number of forms be as illimitable as the number of contents calculated to go inside those forms? And the answer can alone remain for time to show. Certain it is that at present, form and pattern are considerably confounded, in that, should the form of some work not be based on an old pattern, the entire work is regarded as formless; and it is against this exceedingly circumscribed point of view that much warfare indeed might be waged. Pattern and form are different things, and the greatest geniuses in music discard pattern and invent a new form, because their originality, their inventiveness, their absolute newness, transcends the limitations of the ancient patterns. These they have unlearnt, and in their place have erected a new formal structure, to which as strict an adherence is often maintained as to those which have been dis-The overthrow of the laws formulated by preceding musicians merely means the birth of new ones, because lawlessness and genius only go hand-in-

engenders for himself are at first apparent to the listener, is another matter. It is more than likely that they are far from being so. As in other domains of mental activity people talk of the supernatural, or the impossible, or the contrariness to the laws of Nature, merely because there may be laws which they are ignorant of, so in music do people talk of formlessness and anarchy as soon as the structural design is not founded on a hackneyed one, or is not blatantly transparent. The form of an ocean and the form of a tree are two vastly different things, and yet both have undoubtedly got form; just as the rambling incurvations of a frieze and the "Venus of Milo" are likewise diverse in the largest degree, although both possess formal characteristics. Structure, then, is not good or had according to the pattern on which it is built, but alone according to its own intrinsic goodness or badness; the merit of the thing itself. And thus we require a different starting-point for criticism than as to whether a musical structure is like Sonata-form, Rondo-form: we require to ask, Does it flow, has it any real standpoint of its own, or is it a mere series of irritating and meaningless full stops?-since nothing can be more aggravating than a continual coming to an end and a continual restarting. The decree of incessant flux (remember an ancient philosopher) is one which pervades the universe, and the grandiose rhythm of the ocean, or the babbling seductiveness of a rivulet, lies in its eternal continuity. Even prose, a thing to serve a definite purpose, is considerably augmented in value when the epithet "flowing" can be attached to it; and hence to talk of full stops or cadences in music, as if they were a quality and not merely a questionable convention, is to place that art on a par with one whose sole function is not to please the ear but to deal with definite symbols, often, alas! at the expense of gratifying that organ. We often extol prose when it becomes akin to music, and then we go and commit the error, however unconsciously, of extolling music when, with its semicolons and full stops, it becomes akin to prose, an absurdity which requires but little pointing out; for let it be well noted that in literature a full stop or any species of punctuation is a mute thing, a symbol unpronounced in the reading; but in music a close or a halfclose means the irksome repetition of an exceedingly limited number of chords which, by their very frequent occurrence, not only show a lack of invention, but also obstruct the smooth flow of the work in question,

The Modern Tendency

The modern tendency, then, is to invent new forms or structural designs, more subtle, more mystical, more flowing than heretofore; and if I have made no mention of modern harmony and polyphony, it is because we should involve ourselves in technicalities too complicated and perhaps too tedious to be of great value to us at the mo-

For the rest, I would add that, if the moderns seem to be drifting away from the great patterns of the previous Masters, instead of following in their footsteps, as so many think that they ought to do, and, if, instead of adding my censure to such an apparently un-grateful proceeding, I have upheld them and vindicated them, then it is because there is another way, a more subtle way, yet an infinitely more heroie way, of following those Masters, and that is, not by closely and accurately following in their musical footprints. but in their psychological ones; by imitating not their forms, but their courage, their creative enterprise, their will to give to the world something that has never been given before.



CYRIL SCOTT

A Musical Biographical Catechism Tiny Life Stories of Great Masters

ROBERT SCHUMANN

(1810-1856)

By Mary M. Schmitz

[Borron's Norm:—We are presenting herewith a mouthly series of biographies designed to be used by themselves, or as a supplement to work in classes and clubs, with such texts as The Ohida's Own Book of Great Musicians series and The Standard History of Music,

- 1. Q. Where and when was Robert Schumann born? A. In Zwickau, Saxony, Germany, January 8, 1810.
- 2. O. Was his family musical? A. His father was not a musician but was a great
- lover of music. He was a bookseller. 3. Q. Did Robert show much talent for music
- A. Yes, when he was a young boy he played on several of the instruments of the orchestra. He 12. Q. How many symphonies did Schumann write? got together his school-mates and formed small orchestra for which he arranged the
- 4. Q. Was Schumann a college student?
- A. Yes, he was a student at the University of Leipzig and studied law there. After that he went to Heidelburg University, but he neglected his law studies and devoted himself to music,
- 5. O. What influenced Schumann to give up the law for music?
- A. He went to Italy on a vacation trip and there he heard the famous violinist Paganini, "The Wiz-ard of the Violin." This is said to have influenced him very greatly.

 6. Q. Was his mother in favor of his fitting himself
- for the musical profession?
- A. At first she was very much opposed to it. Much persuasion was required to gain her consent.

 17. Q. Who was Schumann's wife?

 7. Q. With whom did Schumann study after he re-
- turned to Leipzig to begin his musical education in earnest A. With Frederick Wieck and Heinrich Dorn.
- 8. Q. What happened that made Schumann give up his study of the piano and devote himself to composition?
- A. He was so anxious to gain greater individuality and strength of his fourth finger that he made some experiments which resulted in disabling his finger for a while and he never regained the complete use of it.
- 9. Q. What was the name of his first opus? Variations on the name Abegg.
- 10. Q. Was Schumann a literary man, too?
- A. Yes, when he was twenty-five years old he began to write articles for the press under two dif-

- ferent names, "Florestan" and "Eusebius." With some other young man he started the New Journal for Music, of which he was edi-
- tor for ten years.

 11. O. For what instrument did Schumann write many beautiful pieces?
- A. The piano.
- A. Four symphonies for full orchestra. He also wrote many pieces for piano and strings.
- 13. O. Did Schumann write any songs? A. Yes, he wrote about one hundred songs. He is
- considered a very great song writer.
- Q. Did Schumann write any operas?
 A. Yes, one opera, Genoveva.
- 15. Q. Name some of the music Schumann wrote for the piano. A. Papillons, Carnaval, Novelletten, Phantasiestiicke
- Faschingschwank, and the great Etudes Sym-16. O. What great Russian pianist first played Schu-
- mann's music? A. Anton Rubinstein, who was the first one to really
- understand and play Schumann's music with the proper insight and feeling.
- A. Clara Wieck, the daughter of his teacher, Frederick Wieck.
- 18. Q. Did her father oppose the marriage? A. It was only after much delay he consented to the match. It was a very happy marriage until insanity clouded the life of the master.
- 19. Q. Was Clara Schumann a musician? f. She was one of the foremost women concert pianists of her day and her playing of his music
- did much to popularize it. 20. Q. With what great conservatory was Schumann
- A. With the Leipzig Conservatory, founded by his
- friend, Felix Mendelssohn, 21. Q. Where and when did Schumann die?
- A. In Endenich, near Bonn (Beethoven's birthplace),

A Word of Praise-The Fairy Wand

By Mae-Aileen Erh

WHILE reading some letters from teachers in various would study elsewhere, But a teacher should not be parts of the country, one of them impressed me as concompelled to search for signs of approbation in bare taining a regrettable truth which many musicians have facts. She should receive praise where praise is due.

To withhold commendation is a common characteristic "During fifteen years of piano teaching," writes Miss of the human race, yet it would almost seem that some X., "I have taught hundreds of pupils with but little appreciation from the majority." In reading between the lines, it does not seem that this lack of esteem is in parents hesitate to express satisfaction in their child's progress through fear that the teacher might grow less painstaking in her effort. Is it possible that they consider any way merited; for from the letter one infers that silence a whip held over the teacher to goad her on to she is a teacher with high ideals and a sincere love for her utmost capacity? Personally, I should rather give her profession and one that is considered successful, if them the benefit of the doubt and attribute their taciturna large number of pupils is an indication of success. ity to plain thoughtlessness,

Those teachers are truly blessed whose "lines are east If people only could realize how miraculously a word in pleasant places," whose work is among children of of praise can transform a teaching day! It is like a cultured parents, "understanding" parents who cooperate fairy wand which can change work into the keenest with the teacher in her attempt to develop the latent pleasure. It is like the big, round sun bursting through ability of the child. Many, however, labor year after the clouds of a gray day. But mark this well, it is more year among the type of pupil whose aim is low and than all that, it is a real dynamo for creating redoubled whose taste is summed up in the words "popular" and energy and enthusiasm,-a means far more powerful and "jazz," Teaching under such conditions would almost potent than silence, so cold and non-committal, secm like a thankless task and would tempt one to doubt

Not one teacher in a thousand would not prefer to those encouraging lines, "Give to the world the best teach grateful pupils. It is almost needless, then, to add that the infallible way for a student to receive "full measure, pressed down, and running over," is to let his not want for pupils. Although they are slow in ex- teacher know that her teaching is not in vain and that pressing appreciation for her endeavor in their behalf, she has the loyal support and hearty appreciation of they evidently consider her a capable instructor or they both himself and his parents.

In the June, 1922, number of the Etude was an ar- habit. This may be remedied by having her to play ticle which recommended the use of improvised ducts one part while the teacher does the other. Do not wait for sight playing. I have found the same method to for the pupil but insist that she keep up to time, even be effective in assisting stumbling pupils. Stumbling is though she may have to omit a few notes at first in often caused by the pupil's inability to read and execute order to do so. Practice this way as long as seems the music with both hands all at once. Practice with advisable then exchange parts and proceed as before senarate hands is sometimes helpful, but a pupil who Practice of this kind must be done frequently if the

that you have, and the best will come back to you,"

Miss X should find comfort in the fact that she does

sambles will often do so unconsciously from force of desired result is to be obtained.—By Celia F. Smith.

Parents of Famous Composers

By Lynne Roche

Ancestry is ever an interesting study. Through it we find some curious capers of nature. By tracing the lineage of those who have excelled, we find that some have been the final, sumptuous bloom of a plant that has developed through successive generations; and, again, others have burst forth as a rare exotic.

Follow this through the succeeding table.

Compaser	Father	Mather
Bach	Musician	Housewife
Brahms	Musician	Shopkeeper
Beethoven	Musician	Cook
Berlioz	Country Doctor	Housewife
Chopin	Musician	Musician
	Weaver	liousewife
Donizetti	Butcher	Housewife
Dvořák	Organist	Housewife
Elgar	Artist	Pianist
Gouned		Housewife
Handel	Surgeon	Cook
Haydn	Wheelwright	Housewife
Mascagni	Baker	Housewire
MacDowell	Business	(11.44) 3
Massenet	Inventor	Skilled amateur
		pianist
Mendelssohn	Banker	Highly educated
		woman
Mozart	Musician	Officer's daughter
Puccini	Musician (three	
	generations)	Housewife
Rossini	Horn Player	Seconda Donna
Strauss, Richard	Musician	Planist
Schubert	Schoolmaster	Cook
Schumann	Bookseller	Surgeon's daughte
Tschaikowsky	Mining Engineer	Housewife
Verdi	Innkeeper	Housewife
von Weber	Musician	Housewife
Wagner	Police Clerk	Housewife

Finger Liberty Through Scale Playing

By Helen C. McTernan

How do you practice the scale? I have found the following method of great value for gaining independence of the fingers:

1. Play all scales, Major and Minor, through for two octaves, accenting every second note, then play all scales through for three octaves, accenting every third note. Finally play all scales through for four octaves, accenting every fourth note.

2. When the preceding has been thoroughly mastered. practice the following in all the scales: Left hand. played legato, right hand played staccato. Then the left hand played staccato and the right hand played

3. If you have studied scales in thirds, the following will be found helpful: Play regular scales, left hand legato, right hand in thirds, then the reverse.

4. The following in octaves is of great value to the left hand, requiring extra concentration upon it. Left hand scale legato, right hand scale in octaves, then the reverse; or, if the student desires, he could use the same idea, using detached sixths or thirds,

This work w.ll be found interesting from the beginning and it helps to strengthen the weaker fingers. Master each scale before you proceed to the next, or the time you spend in practice will be useless.

"In" and "On"

By Sidney Bushell

It is very useful, in teaching lines and spaces, to use the terms "in" and "on" when a space or a line respectively is indicated.

Use a blackboard for class work; and when a pupil is asked to write a note "in" F, it is immediately understood, when working with the treble clef, that the first space "F" is intended. If the word "on" F is used, it is, of course, understood that the top line of the staff is in-

This is better than saying, "F in the first space," because it is necessary for the pupil to use thought when the terms "on" or "in" are used without giving the precise location within the staff.

It is useful, too, since the location of similar notes in the two staffs differ, in fixing these in the mind of the pupil. In the bass clef, "on" F, of course, would indicate the third line; "in" F, the space below the lowest, G

Great men stand on a pedestal out of our reachtill we come up close and find they are only human. Elbert Hubbard

How Caruso Practiced Daily

By SALVATORE FUCITO

[The following extract from "Caruso and the Art of Singing," by Salvatore Fucito and Barnet J. Beyer, is made with the permission of the publishers, the Frederick A. Stokes Co. This material is copyright, 1922, by the Frederick A. Stokes Co., and may not be republished. Maestro Fucito was Caruso's coach from 1915 to 1921 and drilled him daily through much of this time.]

WHEN I began to work with Caruso, the opulence and splendor of his golden voice, together with the poignancy of his masterly art, had already conquered the vast musical public in the capitals of Europe, as well as the great opera audiences in America. And yet, despite this prodigious achievement, the world-renowned artist worked more industriously than ever, coveting a greater and greater command of his instrument. In fact, there was never a moment during his brilliant career when Caruso complacently sat back and said, "I am satisfied." Animated by the spirit of the sincere artist, intent on his ceaseless effort toward a finer and finer perfection, Caruso had set up standards in vocal art-for himself, at least-so rigorous that, however great his progressive attainments, his ideal was always in advance of even his nerformance. Caruso was never a victim of the mean temper which

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degrades opponents in order to enjoy the cheap triumphs of a petty rivalry. It is well known that he was generous in advice and assistance to his fellow-artists. When he was singing with an artist of little vocal power, he would modulate his sonorous voice that he might not overwhelm the less-fortunate singer. On one occasion, during a performance of "La Bohême" at the Metropolitan, Caruso stretched this habitual generosity to an unprecedented degree. The Colline of that night was in poor voice and wished to be replaced by another basso, The management urged and finally persuaded him to see it through in spite of his growing hoarseness. By the time he had reached Vecchia simarra senti the unhappy basso simply could not sing a note. Caruso immediately thrust a cloak over himself and began to sing the famous Song of the Cloak with a good bass quality, to the great astonishment of the other singers, the conductor, and those of the audience who recognized the great tenor through his disguise.

Caruso himself, however, had no fixed hours when he retired or arose. It frequently occurred that he got up early the morning following a night on which he had sung; on the other hand, there were times when he got up very late, although he had not sung a note the previous night. He possessed a temperament which was, for some reason or other, averse to rigid regularity. At all events, whether the hours which Caruso reserved for work and sleep were or were not as regular as they should have been, he saw to it that his body received all the necessary rest and exercise.

Caruso's Regime

On rising, Caruso first drank the inevitable cup of coffee, so dear to all Italians. Then he proceeded to spray his throat—as he laughingly said, pulire lo strumento, to cleanse the instrument-with a steam atomizer. After thoroughly spraying his throat, he continued with his toilette. While he was thus getting ready for his day's work, I would be at the piano, playing for him the score of the opera he was to sing that night. As he heard the score again. Caruso would hum or whistle the passages with which he was norticularly impressed. When he had finally completed his toilette, to which he devoted considerable attention, he felt fresh and vigorous for the rest of the day. It may not be uninteresting to set down here

why Caruso wished me to play the entire score. He was not merely the great tenor. with a marvelous vocal organism; in his own fashion, he was also a great musician. As a consequence, he refused to sacrifice the ensemble of a musical work by disproportionately featuring what he himself was to sing, Caruso possessed a fine sense of measure and proportion, which accounts for his greatness as an ensemble singer. If he desired to shine ndividually, it was only by dint of his sterling qualities as an artist. He never failed to study the complete score of any opera in which he was to sing; he had to determine for himself at first hand what had been the composer's intention, and then thoroughly assimilate the work,

Caruso frequently commenced the morning's vocal work by practicing vocalizes for about ten minutes, and this he usually did whether or not he had a performance that day. During those ten minutes his whole being was intent on his work; his concentration was so great that nothing seemed to escape his acute ear.

Since absolute control of the breath is the basis of pure bel canto, Caruso would begin with his two exercises for this purpose. Caruso, without any stiffness, would place his body in an erect position with one foot a step in advance of the other, as if to take a step. (It is important to note here that his entire body was completely relaxed—no portion of it rigid.) Then he would slightly contract (draw in) the muscles of the abdomen and inhale calmly and without haste. As a result of this deep and slow inspiration of air, his diaphragm and ribs would expand and his thorax (chest) rise. At this point of the demonstration Caruso always called the student's attention especially to the diaphragm, explaining that when it assumed this position it constituted the principal agent for sustaining the column of air which could be held in the lungs under the pressure required for the production of loud and soft tones, "The second movement is exhalation."

Here Caruso would perform certain vocal exercises. of which I reproduce below the one most frequently used by him.





CARUSO AS RHADAMES IN "AIDA"

Caruso would sing all the above exercises during his second movement, that of expiration, carefully emitting the air inhaled during the first movement-without any straining, but with the least possible rapidity-in the volume required for the correct rendering of this exercise. At the end of the exercise, his thorax, diaphragm and abdomen returned to their original positions.

For the control of the breatls, Caruso practiced the ollowing exercise-running the whole chromatic scale up to C, and sometimes up to C-sharp-in one single.



These exercises, as well as the others which will follow, are useful for the purpose of increasing the agility and flexibility of the vocal organs. These vocalizes he sang after the model of the following exercises for conalization of the voice



A (ah) should be quite open, with the mouth extended in a horizontal oval; and the exercise should be sung with great naturalness and abandon. Gradually, as Caruso reached the upper range, the open vowel A would insensibly merge into the vowel O, which continued steadily to become darker in color, or rather to change into the vowel U (oo), precisely as is here graphically set down. Caruso carried this up to C or C-sharp. The student, however, should not go beyond B-flat or B.

For developing agility of the voice, Caruso also practiced these exercises:





He sang each exercise in full voice, in a single respiration; and he saw to it that all the air from the lungs was duly transformed into tone

So much for breath control practice. But breath control, tone production and vocal equalization are closely related; the achievement of success in one phase of vocal art is dependent upon the successful manipulation of the others. So Caruso used these exercises, as well as the following,



for tonal quality and coloring. The exercises, Nos. 6 and 7, for the sake of volume and intensity, he also practiced in full voice.

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Caruso sang the sustained G of Exercise 6 with much power; it had a penetrating ring, and he held it for a considerable time. For this sustained work, too, he sometimes practiced Exercise 8,

which is excellent both for the attainment of accurate pitch and the development of equalization in the vowels.

There was always method and plan in whatever Caruso did; he never worked listlessly, prompted by the desire to get through with his routine. He had set before himself an ideal, and he directed all his powers toward achieving it. He infused into his exercises the vital spirit that animated and made significant the final product of his labor. Even when he vocalized, he aimed at much more than what is normally sought by singers, namely, flexibility and power. He used the vocalizes with such skill and intelligence that they prepared his voice for the rôle he was scheduled to sing that night. Was he to appear in "Rigoletto" or in "La Favorita," in "L'Elisir d'Amore" or in "La Bohème," operas which demand of the tenor dexterity and grace, Caruso would strive to secure, through modifying the manner of his practicing, the lyric lightness and flexibility suitable to those rôles. But if he was scheduled to appear in "Samson et Dalila," in "Pagliacci," or in "La Juive," works in which the tenor rôles are primarily dramatic, Caruso endeavored to make his manner of vocalizing fortify his voice with the necessary power and dramatic ring which these rôles require.

Show Interest in Your Pupils

By Mae Aileen Erb

ohlity to be genuinely interested in his class, not as a whole, but in each individual pupil. Time should always be taken at the opening and close of each lesson, for a few personal remarks based on the hahits, hobbies, and outside interests of that particular child. Let him feel that you are as much interested in him as if he were your only pupil instead of merely one of forty or fifty.

article, a book, or a picture, the subject matter of which will appeal to a certain pupil, lend or give it to him.

In times of illness, a card or a note is a courtesy easily extended. It is a wise plan to keep on hand a pack of postcards, stamped for mailing, as it is not always convenient for the busy teacher to go in quest of these when they are needed. For lack of them, many opportunities to show your solicitude are lost.

When a pupil is struggling with a composition which threatens to master him, or when practicing is beginning to lag, a bright, inspirational note will often have a most desirable effect.

Let the parents, too, feel this personal touch. These occasions should not be only when the pupil needs stricter parental supervision to insure more thorough practice. Especially is a note or a telephone call appreciated when the child has been making excellent progress and the message is to express your satisfaction and pleasure in

No matter how busy or how successful the teacher, the taken. short time required for these small details of consideration will be time well invested; in fact the most successful men and women in all professions are those who have never regarded the little things as beneath their estate.

"Poison" for Omitted Sharps and Flats

MANY ETUDE readers have doubtless played the game called "poison," when they were children. A number of stones are laid on the ground, the object being to go from one given place to another by means of the stones. If a person steps off the stones onto the ground he is "poisoned" and must start from the beginning again.

Some pupils are careless about omitting sharps or flats which are given in the signature, and no amount of correction is effective. Then this little game may be applied to advantage, letting each sharp or flat take the place of a stepping stone. Telling a pupil he must go back to the beginning each time he omits a sharp or flat is likely to arouse a spirit of antagonism; but put it the form of a game and he enters upon it in an entirely different spirit.

This game may also be applied to various other cor-

Memorize at Least Twenty Pieces

By C. Fred Kenyon

one's powers, and no piece should be memorized unless it is worth memorizing. It is a very bad system to master eighteen or twenty popular pieces of the day, for they very soon drop into that oblivion which they doubtdeserve, and the student then finds it necessary to memorize a fresh repertory every few months. A pianist's repertory should consist of pieces the value of which is undoubted; they should be able to stand the test of years, and last as long as the life of the pianist. I do not advise the total neglect of modern composers, for it is my belief that much excellent work is done every year by living men; but I do say: "Let your repertory be based mainly on the classical composers; let them be your daily bread, your chief means of sustenance. Light composers of the third or fourth rank may then be brought into requisition to fill in the empty nooks and corners—to garnish the solid feast that has been

The first thing to decide is the extent to which one's repertory is to go; and this, of course, depends on the amount of time that is at the student's disposal, and the use to which he is going to put his pianoforte playing. To strike an average, I will assume that each reader of these pages desires to memorize at least twenty pieces; that is a very fair repertory for an average pianist, but there are many who will wish to go beyond this. In that case, it would perhaps he advisable if they extended their repertory on the lines laid down here; but in this, as in all other branches of this subject of memorizing music, the individual pupil's judgment should always be used. Do not despise your own judgment; and, above all, do not accept my advice in these pages unless it commends itself to you as good and profitable. I take ONE great factor in the success of a teacher is his it for granted that you have a fair technique, a fair amount of ambition, and that you are not lacking in

common-sense. It seems to me unnecessary to make out a list of representative pieces that should be memorized by everyone; for even a Beethoven sonata may appeal to one person much more than it does to another of equally good taste hy pepil instead of merely one of forty or fifty and discrement, and its would be worse than useless for they are first may be manifested in various ways. a pianist to master a piece which did not particularly they never attempt to play in public ways. Should you, in the course of your reading, discover an appeal to him. Consult your own tastes; but if you do not find that your selection of music does not include any work either of Beethoven, Schubert, Chopin, Schumann or Mozart, you must make yourself recognize the fact that your taste stands in need of improvement, and that it would be most distinctly advisable to improve it before you attempt to memorize anything. But yet, on the other hand, do not pretend to like classical music just because you ought to like it. Do not rave over a Bach fugue just hecause it is a Bach fugue. Be honest with yourself and your fellow-pianists. And if, finally,

Oxe's repertory should consist of pieces that represent—you find that you are utterly unable to appreciate any of be well to recognize the fact that at heart you are not a true musician, and that any enjoyment you or your friends may get from your pianoforte playing will be but enjoyment of a very shallow kind. But it very often happens that a pianist will have a temperament that scems to be set all in one groove. He can appreciate the beauties of one master, but is unable to comprehend the work of another. And this circumstance, though regrettable enough in itself, is not an insurmountable barrier to pianistic success. If, for instance, Chopin appeals to you far more than any other composer, it would be advisable for you to make his works your chief study; but to make them your only study would merely make you more narrow than you were before. Do not ignore the other composers altogether, but study those whose works are essentially opposed to Chopin's, and the scope of your temperament or individuality will be widened and your appreciation of Beethoven and Bach will grow more intelligent and keen.

But to take the case of a pianist who has wide tastes and sympathies, what composers should he select? Here, again, the particular pieces may be left for him to choose the only advice I venture to give being that they should be as representative as possible, and that they should include at least one sonata of Beethoven. The more representative one's memory is, the better able will one be to entertain different kinds of people-a well-educated audience being able to appreciate Bach and Beethoven, whilst a not really musical assembly would enjoy the lighter pieces of more modern composers. But don't stoop to memorize mere trash just because you will gain a little ephemeral popularity by being able to play it.

The pieces that form one's repertory may in most cases he divided into two distinct classes: (1) Those that we intend to play for our friends and

the public, and (2) Those that we intend to interpret for ourselve

alone. Most pianists I have met have certain pieces at their ing. But there are some pieces which by their ver nature are unsuited for public performance. They a so deep, so solemn, so thoughtful, that one can interprethem best in the solitude of one's chamber. It is at time such as this, when one is communing alone with on the greater masters of music, that one realizes the benefit to be derived from memorizing; for when the printer page is absent, one seems to be all the closer spirit of the composer one is interpreting, and the II has an added charm and significance.-How to Mem

Musicians and Brain Collapse

By Allan J. Eastman

THE few cases of musicians who have suffered mental and nervous breakdowns seem to excite some who do not realize that all intense intellectual workers are liable to nervous and hrain disorders, if proper care is not

Brain bankruptcy is a common complaint. Creative workers pour out their soul wealth in such lavish manner that there comes a time when the treasury is empty. It is a horrifying realization. Usually those who are complaining of the immense amount of work they do and ably far more nervous breakdowns and brain collapses what they produce are not the ones to suffer mental are due to this than to pathological conditions arising breakdowns. It is the man and the woman who is so ahsorbed in the work that all rational ideas of conserving psychic energy are lost. He has no time to think of himself and rarely does so until he finds the wreck of his mind and body about him. Then it is often too late to extricate himself.

Musicians will be interested to learn that there is a theory advanced by Dr. Joseph Carter that the mind is made up of an infinite number of minute substances variously defined. With every thought originating in the brain the energy involved destroys one or more of these particles. Fresh particles prepare to take their place if the conditions are normal and the body is in

Sleep and diversion are the great restoratives. Musicians are often entirely too parsimonious in these matters. They work themselves to the limit and then wonder why they have to go to doctors for disagreeable pills which often only palliate the trouble at best. It is not the sleep that you lose to-night or to-morrow night ness sake pay attention to the red flag of brain and but the long cumulative losses that do the trick,

Nervous irritability, a tendency to worry or find fault or get excited readily are the danger signals which iten precede a nervous or mental breakdown. If you find that everything looks wrong to you; if you find that you want to complain about your fellows for just those human weaknesses which you know you possess; if you find that any little remark irritates you and makes you "flare up," just remember that nature is flying the red flag of danger and overwork before your eyes. Probfrom other sources.

Music students, music teachers and professional players who fear nervous and mental failure should avoid all patent medicine cures. They are almost invariably likely to be expensive and discouraging quack remedies. See your doctor if necessary, but in most cases the real cure is right in your own hands.

Exercise, sleep, good food and most of all, recreation, "cerebral rest through agreeable change," are the hest doctors. The average business man used to look upon recreation as unfortunate waste. Now he looks upon it as necessary sharpening of tools. When he plays golf he knows that he will have a sharper brain on the next day to meet competitive problems. Musicians should treat their problems in the same way.

However, if you find yourself fatigued at the end of the day; if you find that your memory or your attention is wavering even if only a little; if you experience constricting or "weighty" pains in the forchead; for goodnerve bankruptcy.

Making the First Lesson Exciting

By MARY A. ALLMENDINGER

Possibly the best teacher of the beginner is the one who can carry through the first lessons with so much enthusiasm that the pupil is excited with the pleasure of the thing every moment. If the pupil understands the main principles and at the same time has his imagination stimulated by constant reference to other things in which the child mind is naturally keenly interested, the dullness of the first lessons is taken away and the teacher accomplishes the result in far shorter time. Following are some of the devices which the writer has employed in the first lessons to "put over" the important things in vital fashion.

THE ETUDE

Acquaintance of the Keyboard

This long row of keys reminds me of a road. For, as a long road is divided into equal parts called miles, so do we see that the keyboard is equally divided. These keyboard miles are called octaves. Just as each mile is made up of so many fect, yards and rods, so each octave is made up of the same number and kinds of keys. (Look over keyboard well.)

Names of Keys

As we look at this long row of keys our first thought might be: "How many names there must be for such a lot of keys." But the first seven letters of the alphabet :- A, B, C, D, E, F, G-are used to name them all; just as the seven days of the week are used for all the 365 days of the year. The alphabet on the instrument begins with the first key on the extreme left of the keyboard.

We easily can remember D, for that is the "sandwich note." The two black keys between which we find D, we will imagine are the slices of bread, while the D key between them is the filling of the sandwich. C and E surround the sandwich note. (Name all keys.)

The letters have their special places on the keyboard and are always found there just as well-trained horses always go to their own particular stalls in the stable.

Tone

The sound which results when we play a key, we call a tone. (Play different qualities of tones, staccato, legato, etc.) The piano should be made to sing and will always respond to our mood and feelings whether they be sad or happy.

(Play a bit for the pupil.)

Position and First Exercise

When we want to play a piece on this keyboard track it is just like taking a ride on a long road, for our fingers are to take us on many pretty trips over the keys.

Suppose some one were to give you an automobile, You do not understand how to run the machine, but you wish to take a trip to-(name some distant place.) What is the first thing you must do? You must learn to use your machine. Just so with our hands, fingers, wrists and arms, we must learn how to use them properly, so that they may be able to travel over this key-

At the table we will learn position. First, arm, wrist and hand must be relaxed. What does that mean? Let the arm swing at the side limply, like a rag doll's arm, and notice the nice, comfortable feeling-that is relaxed. Place the arm on the table, hand flat. Slowly and easily draw up the fingers until each of the four is standing squarely on its little cushioned tip, the thumb slightly curved and resting on its side. See how nicely raised are the knuckle joints, we will call this the "bridge" of the hand, and this bridge must be nearly straight across. It is very important that the bridge be the highest part of the hand and that the fingers are nearly curved and resting on their tips; for only in this way can the fingers grow strong and play beautiful tones, and the thumb have plenty of room to move under the hand easily, as it must do when scales and arpeggios are played later on.

The fingers we call by numbers:-1, 2, 3, 4, 5. The thumb, the thickest finger of all, has the smaller number

-1, while the smallest finger has the largest number-5. Very slowly, easily, lightly we lift each finger in turn. The only place the finger bends is at the knuckle joint. Lift the finger until there are little wrinkles at this joint. Now drop the finger,

We must sit at the proper height at the piano, our elbows should be on a level with the keys.

(Proceed to exercise the fingers at the table, then at the piano, according to your method. See to relaxation continually.)

Let us imagine the ten fingers are ten soldiers. I will appoint you their captain and will expect you to be a very good and strict officer and have each soldier do excellent drilling.

Notes

As we have seen, each letter has its particular place on the keyboard. But these letters have a home upon paper as well. However, when they are placed upon paper they are represented by characters called notes. Here is a whole note-6-like a whole apple. This note means we must hold the key, which the note stands for, while we count, one-two-three-four. Now let us and we cut our apple in halves. Two half apples make a whole apple; two half notes make one whole note. Now comes the quarter note- -which, you see, has really grown out of the whole and half notes and which has a dark face. This note we hold for but one beat. We will cut our apple in four pieces:

> Whole Note o Half Notes d = ① Quarter | | | | = ⊕

Staff and Clefs

The second home of these notes is called the staff, this being made up of five lines and four spaces. Each line and space stands for a white key on the piano.

The notes upon the staff are really pictures of certain sounds or tones. Here is a piece of music called The Joyous Farmer. (Here teacher shows the pupil The Joyous Farmer.) See the rows of notes covering the page. These notes are pictures of tones, and very bright, happy ones too as you will decide when the piece

In Miss G Clef's home we will find written all the high notes in the piano, it is naturally so, because her voice is high and clear. Mr. F Clef has a deep, bass voice and it is at his home all the lower notes of the piano live. (Draw a large design of both clefs.)

To show us where she lives Miss G Clef has placed this curious sign across her house, otherwise we might think it Mr. F Clef's home for the two houses look just alike. The sign does not look like the letter G does it? But years and years ago it was a real G until gradnally people changed it and now it looks as it is here. See that cunning little curl which the sign has? It curls about the line or room where G lives. Now we cannot possibly forget where to find G. (Find other let-

Let us now run over to Mr. F Clef's home and see where F lives.

(Teachers should give serious thought to the matter of introducing both clefs at the first lesson, instead of the G clef only for many lessons, as has so long been the custom. At any rate, it is advisable to show both, at the outset, even though the F clef be dropped for

Also, for home work the pupil should be required, in connection with the exercises assigned, to spell words on the staff. Write simple words above the blank staff and have the pupil supply notes in proper places. Then reverse the order-write notes and have pupil write the words they spell.)

Lesson 2

In the last lesson we made some new acquaintances, and now you may tell me the names of our new friends of the keyboard.

At home you spelled words with the notes on the staff, we will spell out those same words on the keyboard. Just listen carefully, some of these words make

We remember clearly that our friend the whole note - - means: hold me while you count four. Friend Half Note says: "Count two." Little Quarter Note says: "Tust one count for me."

Here is a row of our friends which you are to divide into counts of four. Draw vertical lines between the proper notes:

1 1 0 11111 111 1 1 1 1

(It would be well to write examples upon paper using either a repetition of C D or E, or C-D-E-F-G-E
-D-C, first in whole notes, 4-4 time. Then write the same series in four measures using half notes, then in two measures with quarter notes,)

Accent

To the note which receives the count of "one" we give an accent when we play it. Accent means to play a little stronger on any one note.

A line called a bar is placed vertically across the staff to show where the accented note is to be found. Accented notes usually follow the bars.

(Do not touch upon syncopation now.)

Those were bars which you placed between those notes a moment ago. Now show me in that exercise the notes which should be accented.

The music which occurs between two bars makes a measure. You see the bars are the boundaries of the measures

Additional Suggestions for Later Lessons -Rhythm

The return of accents at regular intervals we call

We can compare rhythm to the flow of the blood in our veins-on and on it flows constantly, with the pulse beating at regular intervals. Rhythm is the flow of the music and the accents are the pulse.

Or we may compare rhythm to the grandfather's clock on the stairs which is steadily running and turning the hands while its progress is marked by "tick-tock, tick-

Polly tells me she likes to think of rhythm as the flow of the water in the brook and the stones over which it runs occasionally, marking its progress, just as the accents in her music mark the melody.

(At some later lesson the illustration may be expanded more fully in this way: When we are very happy or excited the blood in our veins quickens its flow, so in melodies, we apply the accelerando and crescendo to express intensity of feeling, then follows the retardando, and the rhythm becomes slower.)

61 111111111

A phrase is a sentence in music: observe the feur measures above, notice the curved line or slur above the measures and ending with the D in measure 4.

Play the notes. If there were words set to that melody, where would you think the proper place for the singer to take a breath. Try it. I think we can decide there would be only one place and that is following the D at the end of the slur.

Let us think of piano music in the same way. There is a slight pause in the melody at the end of a phrasea breathing place. As the fingers do not breathe they mark the phrase end in a different way. The wrist is lifted gracefully, eausing the fingers to leave the key in a lingering, drawn-off kind of touch.

If there were a staccato mark above the note at the end of the phrase the finger would be drawn off the key in a more abrupt way.

Scales

A scale is a tone ladder. They call it a tone ladder because the tones ascend and descend in regular order, each key used being a rung in this ladder of tones. When the fingers play up the scale, thus, we may think of them as climbing the ladder, and when they play back again they are climbing down.

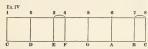
Scales must have names so we name them after the

keynote, or note on which the scale begins.

In the scale of C, C-D-E-F-G-A-B-C-between which white keys are the black keys? The black keys on the piano are just as important as are the white ones, even though they are smaller. (One might illustrate by showing the interior of the piano.) And the black keys help to give us tones and half tones. The distance in pitch from one key to the neighboring key-whether it be white to black or black to white-is half a tone.

we find in the C scale there are two half steps:

Here is its picture-



See the steps which are closer together than the rest. All major scales are made after this pattern.

The Dead Past

By Carol Sherman

LAST week the writer met a man on Broadway whom he had known for twenty years. Early in life this person made a concert appearance at old Chickering Hall. On the following morning the papers "roasted" his playing in the very hottest journalistic ovens. Instead of realizing that his fiasco was due to his nervousness at a début he nursed his injury and cursed the press. For twenty years that man has been going around his friends assuring them that it is absolutely impossible to succeed in concert in America because the critics ("who know nothing, anyhow") will not permit anyone but "a few foreigners who pay them high bribes," to succeed. There never was a greater libel on the New York critics who are, for the most part, men above even looking for a bribe. There is not a daily newspaper in New York but would discharge a critic at once for taking any kind of a bribe. Some of the papers even regard accepting tickets usually alloted to the press as a bribe.

Our friend, however, has been carefully nursing his failure and blaming it on something else for twenty years. Meanwhile dozens of young men and women of all countries have come and triumphed. Forget yesterday (unless it was a very pleasant yesterday). In the music life every day is a new chance. Suppose that last lesson or that last concert was "rotten." They are past. Make

Five Fertile Years of Music

By Edward E. Hipsher

In no short period of musical history has appeared so eminent a group of masters as in the short five years from 1809 to 1813. The glorious Reign of the Classicists, which began with the birth of Bach and Handel in 1685 and included Beethoven, Mozart and Haydn, was in its eventide. Haydn died in the first year of the quintennial mentioned, while Beethoven, at this time in the full bloom of his genius, entered the silent world but eighteen years later.

Was ever the earth blessed with the presence of so much genius at the same time? Not unless it was in that great Renaissance of the sixteenth century when the city of Florence furnished a home for Raphael and Michel Angelo, Leonardo da Vinci and a coterie of other artists nearly as famous

Observe the births in the following years. 1809-Mendelssohn, known best by his great oratorio Elijah, 1810-Schumann, the first of the great Romanticists

of music, and Chopin, the poet of the piano. 1811-Liszt, the wizard of the piano, and Ambrose

Thomas, the French opera composer. 1812-Flotow, composer of the perennial Martha,

1813-Verdi, the greatest of the composers of Italian opera, and Wagner, the greatest of the composers of German opera. Born five years later and working contemporaneously with Verdi and Wagner was Gounod, probably the greatest of the French composers of opera. Living at the time under consideration were also following "Musical Immortals":-Bellini (1802-1834), Berlioz (1803-1869), Schubert (1797-1828), Rossini (1792-1868), Von Weber (1786-1826). Others, less conspicuous in the Hall of Fame were: Balfe, Halevy. Heller, Kucken, Concone, Costa, Felicien David, Ferdinand David, Hiller and Thalberg,

Some Vagaries of Counting

By Francesco Berger

THE misfortune of counting, of counting audibly, of counting persistently, cannot be over-estimated. In deciphering a new piece, (viz. playing it through for the first time) it is of the greatest assistance; and afterwards, when familiarity with the music might seem no longer to necessitate counting during the entire piece, it will still be found of extreme service to recur to counting in places.

Many who have a correct ear for music, who have good taste in performance, and sufficient finger-development for general purposes, have an inherent difficulty in play-ing in time. If a piece be written in 6/8 time, and the left hand have to play



they will frequently, quite unconsciously, either miss the sixth beat completely, or alter the music to something like



especially if the right hand happens to be resting, or holding sustained keys.

For this very objectionable complaint there is no better medicine than counting aloud during a course of Mozart. Bach will not do it for you. He has his own special uses, provides remedies for other defects. He will teach independence of finger and independence of hands, he will develop the left, he will strengthen the weaker fingers, he will teach polyphonic playing generally, he will improve you in a thousand ways, but for playing in time he is less efficacious than Mozart, because of the searcity of pauses in his music, and because he does not suddenly change his rhythm in the course of a some quavers when summoned into their materials procomposition. Mozart's "slow movements" are incomparably useful for this.

Here and there in Beethoven, and occasionally in other masters we get bits of equal utility, but never so often as in Wolfgang Amadeus. At the commencement of one of his slow movements there is no suspicion of the traps that await the unwary a little further on. They come upon you not "as a boon and a blessing to man," but as detectives with a search warrant to find out your weak spots. And when you have shaken hands begin to feel at home with them, they suddenly desert you, and you are hustled back into the original rhythmetic division, with additional embellishments that bring additional trouble. If you are not as unswervingly steady as your own metronome, such an unforeseen alteration faces you as a pons asinorum and counting aloud is your only protection. The stitch in time saves nine, the prevention, which is better than cure, the looking before leaping, and many other homely precepts, are all summed up in the one direction: count; and do not cease counting during pauses, for these are not indefinite, but have their definite duration.

When a movement is very slow, such as are marked Largo, Larghetto, Lento, Grave, Adagio molto, and especially should there be many notes in a bar, the counting should be doubled. I mean: instead of counting 4 crotchets extremely slowly, count 8 quavers at double pace. At the end of a bar, the amount of time occupied will be the same, but dividing it into eight smaller portions instead of four larger ones will have insured to each eighth part its proper length, neither over-abundant nor curtailed.

You can count these eight divisions of "common time" in two ways. Either: 1, 2, 3, 4, 5, 6, 7, 8, or: one AND, two AND, three AND, four AND. It does not much matter which method you employ. The firstnamed is perhaps the safer of the two, because more likely to force the player's attention to the 2, 4, 6, and 8; whereas in the other there is a tendency to swallow the AND occasionally, and hurry on to the next numeral.

When the two hands play in differing divisions, such as 2 against 3, 3 against 4, 4 against 6, counting becomes difficult. There is no rule to meet this difficulty. It must be left to the player to decide which

of the two hands he will count for, and which he will "leave to his self," for it is obvious he cannot possibly count for both at the same time. Fortunately such cases occur but rarely, and generally continue for a few measures only. The best plan is to practice each hand separately, until one or the other can be trusted to do its work mechanically and unfailingly. Indeed, the study of each hand alone, excepting in very easy cases, cannot be too strongly recommended. The attempt to combine two separate impossibilities into one possible whole, is utterly impracticable. Until the difficulty of each hand has been overcome, no attempt should be made to yoke them together. The player engaged in a first reading, cannot, of course, anticipate at what particular point this double difficulty will occur; but having met with it, let him note the place, and resort to separate study before concerning himself with the ensemble of the two hands.

The man who invented the metronome was a very clever man, and his invention is very useful for some purposes. For indexing the pace of a comparition, and as a means of transmitting that index to others, it is of indisputable value. It also has its advantages in correcting an irregular timist. But, like many contrivances intended to save human effort, and to substitute machinery for brains, it has its limitations. If the student makes a mistake, and stops to correct himself (as it is hoped he will do) he can stop counting for the purpose. and resume when the error has been recorded; but there can be no temporary suspension of the tronome. Its unsympathetic tick during the mending thocess, is nothing less than a nuisance, resembling the persistent snore of a friend on the sofa while you, at the table, are endeavoring to make head or tail of an ull a modern score. Again, it is worse than useless in rationando or accellerando. And, unless provided with a | | attachment, its tick does not distinguish the first and in the bar from the others. I cannot therefore applicate its constant usc. Occasionally, yes-always, is my advice. A little of it goes a long way, as the milkman said, when filling up his half empty cans at the pump.

In the days of my youth, an "office" was requently called a "counting-house;" but to-day it went be monstrous to speak of a "police counting-house." a "railway booking counting-house." The merchant princes who counted their wealth in those counting house days must have known "the value of notes" as we no scians do to-day. No doubt, like their weary descendant , they had their cretchets, and their tremolando clerks pil sence, for late "time" in the morning, or h in the evening, or for having forgotten "key-

mitting the intrusion of "false relations." Counting aloud is not always a tragic it has its comic side. There was once a plant which a lovely maiden, seated at the piano, bade liswain to "count," and he, being ignorant of willing to comply with her wishes, proceede from one up to a hundred, until she stopped in the with kisses. I should not have objected to play that part myself. Would you?

Your Successor?

By Robert M. Crooks

You are going to have a successor. What would you want him some day to say to your pupil about you? When you receive a pupil who has studied under some one else, do you pick him to pieces, criticise every point, scoff, sneer and lay the faults entirely at the door of

In the majority of cases you find, to your dismay. your charge is remaining in the same old rut. You may confess your predecessor was not so bad after all and you knew all the time some of his principles were commendable; namely, the pupil was a good reader and his fingering was not altogether bad. You hold up your own mirror and look well within it to find, perhaps, the predecessor has been fully as painstaking as yourself. but the pupil has carclessly passed by certain points just in the same manner he passes by your own. Have charity in your heart for your predecessor; gently correct the faults you lay at his door, and to use the trite saying, "Say nothing but saw wood."

Until the tenth century, music consisted only of solos or groups of instruments playing in unison or in octaves. This was, possibly, the reason for the enormous number of instruments playing together at one time. The idea was to impress the hearer with great volume of tone.

What the Young Composer Must Know

By the Noted Irish Musician, Author, Teacher

DR. ANNIE PATTERSON

Composer of Six Original Gaelic Songs, Ivernia Series, etc.

As one who has had many years of varied experience in examining students' musical manuscripts, penned for examination purposes or otherwise, the present writer has particularly been struck with the confidence displayed by the amateur composer that he, or she, can, without preliminary study, write a masterpiece that will take the world by storm. The possession of a good ear, added to a retentive memory, lends color to this opinion. A musical youth of either sex hears, it may be, a quantity of all types of music with fair frequency. Fragments can be hummed or picked out on the piano with ease after a performance, reminiscent of what the musical sense has retained. It is possible even that harmonies of a kind can be attached to such remembered tunes. All this is easy and possible to a naturally endowed musical person who has the requisites we have named; for in speech, as in many other things, we copy what we hear and perceive.

THE ETUDE

The Power of Imitation

Imitation, in fact, is the way in which, as children, we pick up language, manners and habits; and the quicker we are at observation, either by ear, eye, or feeling, the more expert we become at doing what has been done by generation upon generation of those who have been this way before us. All this holds good in regard to the mechanical side of life. It may also be applied to artistic achievement with a limit. But when it comes to an art such as the composer's which, like the inventor's, has to make something out of nothing-or rather, must design practically independent of a pattern or model, we are up against a new condition of affairs. The world has seen few great composers for the simple reason that, in making music, we are all too apt to follow some great leader or else a precedent, and at best, end by presenting something that has been done in a similar way before.

Illiterate Attempts

Now this is remarkably the case with that type of unfledged composer who thinks he has got hold of a fine tune and pines to rush into print with it. The tune on analysis, in 999 cases out of a 1000, turns out to be commonplace and conventional in all its phrases. If an attempt has been made to harmonize it, or (should it take the form of the much abused "song") to add an accompaniment, the latter consists of gaunt or wellworn chords or figures, usually breaking all the acknowledged rules of symmetry and taste in harmonic writing. The ultra-modern school, which laughs at theories and text-books, offers an excuse for such negligence of law and order. But then, it is to be recollected, those of the so-called modernists who have done the best work, took the trouble first to learn and thoroughly digest the scholastic's laws of part-writing ere these were broken, and then only with a purpose. Music is, after all, a language-the Universal Language, say most of us-and a certain amount of preliminary grammar, in way of spelling and orthography (notation and phrase-making in the musical sphere) is always a needful adjunct to the successful writer. When we receive an ill-spelt letter of the type "hop-this-fins-yeswell-as-it-laves-me," we smile, but we do not preserve the sheet as an art production. Editors are still keener in scenting the amateur hand at journalism, and the waste-paper basket or return-mail delivery quickly gets the ill-spelt, rudely constructed "copy" out of his sight, Is not the music publisher of a like mind?

Beginning at the Wrong Side

The fact is, the amateur composer begins at the wrong side of his art. Nothing under the sun can be done, or at least done well, without preliminary study and practice. Instead of wishing to rush into print with the first theme (probably memorized) that comes into his head, the embryo song-writer is advised to see that he cannot only write out his melody correctly, but also add an accompaniment that a musician will think worth while playing. This all means time and trouble. Notation should be mastered in all its details. Acquaintance with vocal needs and some knowledge of voice-production generally is requisite. Harmony, or the science of chordal combination and sequence, should be easily at the fingers' ends. One may say that all this can be done by the professional arranger. When this is the ease, what is the so-called composer but a man who

have been the first of her sex upon whom the degree of Doctor of Music was bestowed by a leading university, was born in Luggan, County Armagh, Ireland, and is of French Huguenot descent, her mother being a relative of Lord Macauley. She was educated at Alexandra College and the Royal Irish Academy of Music. She has been an examiner in music of many of the leading institutions of Ireland. She was conductor of the Dublin Choral Union and organist of several leading Irish churches. She originated the Feis Ceoil (the Irish Musical Festival). Since 1909 she has been organist of St. Anne Shandon, Cork. She has written excellent books and pamphlets upon music and has composed songs in Irish idioms.]

trades under false colors? He avails himself of another man's brains to exploit himself. The habit of acting as "ghost" in such matters is often a case of necessity with struggling genius. Such an expedient, if it adds something to a thin purse, is nevertheless rather degradng to even an ordinary talent.

We have heard of wholesale "revision" in literature, in the case where an ambitious would-be author uses a poor scribe to polish up drivel that would never see the light if it were not heavily financed. But, on a nearer level with Music, coines the exquisite art of Painting. It is scarcely possible that an able artist-save under very severe stress-would sell his palette and canvas, the "experience of a lifetime," to boost up an unknown pretender. Yet this is exactly what happens when the spiring if inexpert tune-maker has his effusion "polished up" by an efficient hand. The remedy is, of course, that whosoever pretends to compose should be able to do the whole job himself. There is no short cut to music-making. The gift must be there, to begin with. Then one must learn, and learn thoroughly, how to use one's tools (in this case, notes, chordal combinations and the art generally of "form" in composition). Only after



DR. ANNIE PATTERSON

[EDITOR'S NOTE. -Dr. Annie Patterson, said to this apprenticeship, should one try to write either a tune or its accompaniment.

First Learn the Language You Intend to Speak

Our advice to the young composer may therefore be summarized as follows: If, on sitting down to the piano, you find you can improvise with ease; if, on reading a poem a melody suitable to it comes, as it were, by magic, into your brain; if, in seeing a beautiful landscape or reading a heroic tale, the color of the first and the glamour of the second expands in a glorious harmonic structure before your eyes-ask yourself if what we commend you to do is worth while. First, you must learn with great thoroughness what we may term the Orthography of the musical language: that is to say, you need to be able, with consummate accuracy, and, when feasible, neat penmanship, to be able to translate into notation any complicated passage which you may have in your mind, either as the result of improvisation or the more musicianly way of "hearing in advance." Then, being expert at the mere mechanical department of writing correctly, you require to have the laws of Harmony, Counterpoint and Form so pigeon-holed in your mental repository that you can at once design, block out, and, finally, fill in the subtle essence that goes to make beautiful tone-combinations, whether the piece undertaken be great or small.

Old Thoughts in New Forms

Any one chordal combination may offer you dozens of sequences. It is for you to choose that absolutely best-best, at all events, for your own individual purpose. To a certain extent you will have to be, at first, something of a copyist. For you will need zealously and repeatedly, to study this or that master of the craft (Bach or Beethoven, for example), to see how these dealt with various "forms" of which they have left unrivalled examples. This will, of course, not entail your slavish repetition of phrases or sentences, as has peen the wont of certain pretentious people to do; we have known University students actually to borrow phrases from great masterpieces, patch them together, and then try to palm them off in an "Exercise" on a too complacent examiner. This is plagiarism, if we may not use a still stronger word. There are well-worn cadences, sequences, chordal progressions, and so forth, it is true. But even though we observe the literary conventions, both in speech and writing, there are ways of putting old thoughts into new forms, if we have properly studied our metier.

The Publisher's Risks

Then, having done all-to stand. The publisher's doors are not easily open to the composer, even when the latter has served a long period of training, and, having something to say, can say it after his own fashion. Some composers, in this respect, are more fortunate than others. It may be that a commission falls their way; more probably a great singer or player takes a fancy to something written. In these cases, the journey from manuscript to printed page need not be a slow one. On the other hand, the publisher's initial expenses and subsequent risks are so great that, unless he, being to all intents and purposes a business man, sees in So- and so's output a commercial proposition, there is no way to publicity for the young or comparatively unknown composer save to issue at his own expense. This is the rock upon which so many come to grief. Even if one can command the capital for such an enterprise, the difficulty of exploiting the work, once printed, is often greater than the initial trouble of bringing it to the published stage. Advertisement costs money; musicstores prefer to deal with the publishers direct rather than with the private individual. Also the composer has naturally a disinclination to cry his own waresit appears like "sending round the hat" to ask one's friends to pay what, in small quantities, is the trifling cost of one's latest production. So printed page as well as manuscript goes on the shelf, and one wonders if the game is worth the candle. Only posterity can say. But the young composer will see that a wide gulf lies between tune-making and "getting there" as a success-

Ernesto Berúmen, the Mexican pianist, has this to say on the subject: "After studying in my home country and Paris, I went to Leipsic and there found I had to come right down to business. I worked very hard under a thorough and strict teacher. Here I laid the foundation for my piano technic and have always been grateful that it was so thoroughly done. I was obliged to do much finger technic, which is surely the foundation of good playing. These finger movements were at first made away from the instrument, on a table, or even on the lid of the piano. For, as my master said: One gets the fingers as a necessary form of gymnastics. Just as the idea of finger movement and touch as distinct from sound, and one's neighbors' ears are spared.'

"It seems to me that finger technic is being woefully neglected in these days. In some cases it is even looked upon as something old-fashioned and almost obsolete, People seem to think that relaxation is going to take the place of everything else. I place finger technic first; the player must have that, it is a necessity. And he should acquire it at the beginning, otherwise it is very difficult, almost impossible to attain."

Richard Epstein once spoke to the writer on this subject: "The lack of finger discipline, which I consider so important, and which every artist must develop at the start, is very surprising in most students. To my mind the proper raising of the finger is almost more important than the stroke itself. Equally vital is the motionless condition of the finger in its raised position. In my work and in my playing I have found that the great problem in acquiring a commanding technic on the piano

ods-namely, relaxed weight and finger action. Only in proper combination of both these principles can cor-

rect conditions in piano playing be achieved." In a talk with Godowsky, so often called a wizard of the keyboard, the writer learned that he, too, had to work at solid foundational technic, and still believes in slow practice with raised fingers.

"Yes, I believe in that special requirement of the early stages, decided finger action and finger lifting. We must have that; we can never throw it away. Wide, free movements are necessary to develop the fingers, to stretch the skin between them and to render the hand and its playing members supple and flexible. So we must insist on raising the fingers and moving them freely. And I do not mean this alone for the early stages of piano playing; it is for that time and for all time. I consider these large, free movements and the decided action of one exercises the body with many forms of symnastics so the pianist requires well-articulated finger movements. "Of course, on this technical foundation must be built all the finer qualities of tone, touch, fingering, phrasing

holds up all the superstructure, "There have been a few super-gifted pianists, like Liszt and Rubinstein, who had so much genius that the lack of exact knowledge did not prevent them from winning the world. Rubinstein was a child of impulse as well as a genius; he never did things twice the same way; he relied on the inspiration of the moment, and the same might be said of Liszt. These brilliant exceptions prove the rule, that it is necessary to lay a thorough

foundation of finger development, if one would attain to pianistic heights. It is a cause for satisfaction that

and pedaling. But the foundation must always be there,

it is never discarded. We cannot do without it, for it

the art of piano playing has developed into a more exact science since their day.

The Greater Value of Technical Studies

By Arthur L. Manchester

I DISTINCTLY remember the many hours I spent in the practice of dry technical exercises oftentimes feeling that the time was wasted, and, at all times, becoming more and more conscious that the whole thing was almost unendurable. It was a severe test of patience and a revealer of one's determination to spend so much time on what seemed to be a very slow process of development. Yet later years have shown me that this was an invaluable period of training and that this systematic and persistent iteration of unmusical studies provided me with an asset of incalculable value. This greater value was the disciplinary training derived from such work,

the disciplinary training derived from such work. There is, in every breast, the possibility of right, above the angels, and the possibility raises us. It rightly directed, above the angels, and the properties of the properties

help plying and sympathizing with their victimized one. Credully is at the mercy of what we may term a currence of the control of the control

A Dangerous Power

There is a contention that theory can be tuncht by these who cannot practice it. It may be so, but if seven in one very like the blind heading the blind, very clead and alive every like the blind heading the blind, very clead and alive the blind heading the blind heading the content of the seven heading that can be exemplified for the student strength of the stude

tact with it, and even musical ideals will suffer in such hands.

It should be the aim of the teacher to amount to as much as a man, as he does as a musician. Then, and then only, can he be a great and vital force in the community, a force not merely in the present but in the future, when his young pupils shall have become the leading and representative men and women of their day. His influence is enormous, his power for good equally so, his responsibility very great. If he chooses to limit himself to mere musical exchange, he will lose much of his vital meaning to society, and in time he will cease to be even a factor in the direction to which he has limited himself. The power of personality is regrettable because the abstract is finer and higher than any realization, but since this point exists, let us make the most of it for good that we possibly can,

The Inspiration of a Beloved Instructor

No one is more subject to its exercise than a child. The plastic mind is molded easily under the influence of attraction. A pupil can be actually inspired by the enthusiasm of a beloved instructor, and led on to wonderful achievement. Adele Aus der Ohe, perhaps the greatest interpreter of Franz Liszt America has heard, when told by a listener of how clearly she revealed him, answered, in her fascinating English "Always I have him with me, Always he seems standing beside me, when I play him." This vitalizing current seems powerful enough to flow out into an audience, and enable it to realize a composer. Perhaps only such a force makes the player the interpretating medium of a master mind. A great singer states that the invariable comment of those who listened to her was "What a beautiful song!" And she felt this to be the greatest proof possible of her genuine musical ability.

Too often to-day, it is the composer who is treated mercly as the medium for exploitation of the interpreter, We should urge upon our pupils, the necessity for reverent admiration of the genius of those who attain the tremendous intellectual height of musical composition. We may be sure that if they play "Con Amore," they will create the same mood in their listeners. A careful selection of worth-while pieces is most important, and an illuminating insistence upon the nature and degree of their beauty acts as a revelation upon the mind of a pupil,

Ruild a Reserve

By Louis G. Heinze

No matter how well you can play a composition in your practice time, you will never know it as you should un less you work to build a reserve.

This reserve is absolutely necessary to guard against busness, a lapse of memory and the many petty pitfalls that beset every player.

is one thing to be able to play on your own piano with one in the room, and quite another proposition to play the same piece on another piano or with one or more persons in the room. You must therefore continue your practice on the piece more carefully, and with every repetition try to add to your repose, expression, clarity and development of a more beautiful tone.

A still greater reserve is required to play in the lesson and much more still to play in public.

The important point is how to get this reserve and have it grow till it produces the best results. There are many ways; and the pupil will discover new ones and short cuts as progress is made.

Be sure the composition is correctly played, so far as correct notes, fingering, accents and expression are concerned, without using the pedal. It is, or course, taken for granted that the piece has been commenced (and kept for some time) at a much slower rate of speed than is required. This will be the first of buil for speed. When the piece can be plan more and more attention must be given expression. The reserve will now grow

The pedal may now be added. Listen lly, for the ear is one of the best helps to using the pe

If you expect to play before a large and been doing your practice on a grand pas very good plan to practice your piece a n with the lid of the piano closed (putting on the lid.) Now the piano will sound ther subdued and less brilliant, so you must work still innie to produce the same tonal effects as when the power was open, For as your playing sounds in your room at will most likely sound with the instrument with the by raised in a crowded hall.

Try these few suggestions faithfully and you will be delighted with the reserve you have built.

Loose and Flexible Wrists

By Joseph George Jacobson

A PUPIL said to her teacher the other day "I cannot play the first Octave-Passage 11 the F sharp Etude by MacDowell without stumbling.

The teacher replied. "It is probably because you do not hold your wrist

loose enough."

What an incorrect answer.

You cannot play a brilliant octave-passage with an absolutely loose wrist. Nobody can execute octaves (especially forte octaves) without a tightening of the cords of the wrist. A flexible wrist is necessary and is the most desirable acquisition of a pianist, but this is entirely a different thing from a loose wrist. When your wrist is loose your whole lower arm is in a state of activitya moving up and down of the arm, wrist and hand. This is well applied when producing sustained inclody-tones, as in slow movements, etc. But when a brilliant passage of chords or octaves is to be played the flexible wrist must be used, free to a certain extent, from any feeling of rigidity. The forearm, controlled by the museles of the shoulders, comes in use and the wrist acts only as a hinge. Imagine Ruhinstein, who had a second piano ready in case something went wrong with the first one, playing his thundering octaves with a loose wrist.

The same idea should be used when jumping from a low key to a high one, or vice versa. Watch that you do not change the angle of the hand by turning the hand from the wrist to either side. Stretch out the fingers so you can almost touch the black keys. When playing the Campanella by Liszt, for example, touch lightly with the second or third finger a black note lying somewhere midway between the two ends of the skips. Do not press the black key down, use it only as a pivot. It will help you to measure the distance in your mind. The up and down motion of the hand must be so rapid as to be over the place of the next key, not in time, but before time.

When gripping grief the heart doth wound, And doleful dumps the mind oppress, Then music with her silver sound With speedy help doth lend redress.

THE ETUDE

Auto-Suggestion for Public Performers

By H. ERNEST HUNT

This article, which appeared originally in "The Sackbut" of London, might easily have been called "Auto-Suggestion for Students," as its principles apply to all who are called upon to play before others

Auto-suggestion is a definite method of utilizing the power of directed thought, and it may be used in various ways by the concert artist. Probably the immediate direction in which it will be most generally useful is in the vexed question of "nerves." There are two distinct kinds of "nerves," for which we have in English, unfortunately, only the one word. There is that high-tension sensitiveness of the artist with which one would not for worlds attempt to interfere; but there is also the nervousness of fear and doubt, which is wholly detrimental and harmful. This can be avoided in advance, frequently cured, and always alleviated.

Dealing, then, solely with this latter type we find that the root of the matter is that the sufferer is at the mercy of his own forces, and that, in spite of himself, his knees will persist in knocking, that his muscles generally will play all sorts of unkind tricks, and that various brands of indefinable unpleasantnesses begin to make his life a misery and his performance a purgatory. We need not discuss this aspect of the matter further-it is too How does this state of affairs come about? Muscles

do not move themselves; they are moved by nerve im-pulses which originate in the mind of the individual, and bodily conditions also are largely influenced by our attitude of mind. It is a vital fact that our thoughts make permanent records of themselves, and all our past thinking, whether forgotten or not, is bearing witness in the mind against us. Now with regard to artists it is too often a deplorable fact that most of the past thinking has run in negative channels. All the doubts and wenderments day by day, all the hesitations and fears in advance, as well as all the nightly nervous thoughts and dreads of public performance-all these have gone into that wonderful realm, the undermind; they have been stored up, and now in the resulting states of nerves they show what an uncommonly active part they have to play. Had we as consistently thought courgeous, virile, and strong thoughts (which as a practice we all too seldom do) we should inevitably have possessed an attitude in which confidence would reign supreme, and doubts and fears would be unknown. Nobody who suffers from "nerves" can honestly say that he has always denied fear-thoughts access to his mind, and has consistently dwelt on the helpful ideas; indeed, were it so, he could not now be gathering thistles instead of. grapes. An attitude of fear is proof positive of a predominant run of past thinking along lines of fear Cowardly thinking makes a coward, and unregulated thinking is bound to produce unsatisfactory results.

Stored-up Thought

But we must note that there is stored-up thought as well as present-day thinking, and it is useless for a performer who has perhaps spent years in accumulating a vast store of fear-thoughts suddenly to turn round and say, "I'm not nervous, I'm not nervous!" His past thinking-on balance-is far the stronger, and it therefore results in action. It overrides his conscious efforts after control, he is nervous in spite of himself, and for a perfectly understandable reason. Nevertheless each brave thought also records itself in the mind, and does something to help the balance in the desired direction for the future. Quite obviously, then, we shall in time be able, by the careful regulating of our thoughts, gradually to turn our bias away from fears and nerves into a new "dominant idca" of confidence and courage.

The first thing to be done is to put on end to all thoughts that are harmful. We must resolutely keep them out of mind, not by saying "shan't" and opposing them, but by the very simple process of thinking something useful in their stead. We cannot have our full attention on two things at once, and if we busy ourselves with thinking helpful thoughts, the harmful thoughts question is settled. By taking such a thought as "I think only helpful thoughts and divert all others," and dwelling upon it and making it part of ourselves, we construct an artificial conscience which will ring us up as soon as our thought runs on the wrong lines; then we change it for something better. "I turn away each harmful thought as a mental poison," is another sound suggestion. It must be an absolute rule never to entertain in thought what we would not wish to see in our lives; on the other hand, we must be equally ready to dwell in thought upon those things we desire to see coming to pass. Refuse to discuss or to listen to tales of nerves -keep them entirely out of the mind.

to mould the thinking along constructive lines. What do we want? Instead of our fears we ardently desire confidence, courage and comfort; and these we can obtain by directed thought just as surely as haphazard thinking has paid us out for our sins. "I enjoy public performance, I look forward to it," is an excellent idea, calculated to add much to the artist's comfort-why not install it as a dominant? It may not be true yet, but we can make it true. We can think it with ease fifty times a day, and with a little effort five hundred times at this rate it will quickly begin to neutralize the harmful thoughts and to establish itself as a new and better dominant. Carried on for a period of months, or even years, it is evident that it must eventually have an overwhelming effect. When it has completely and soundly established its supremacy it will be simply impossible for the fear to run riot either in mind or body. It would be inconceivable. "On the platform I am calm and confident" is another suggestion, or "Nothing can disturb my ontrol." The actual idea does not matter very much so long as it is helpful, and each one can construct his special suggestions to meet his individual needs. Write them down to keep them to a definite outline. Date them for reference, and memorize them.

The Method Works

We must, of course, make every effort to live up to these ideas, for of themselves as a formula they will do nothing. There must be clear, definite, and determined will behind all these thoughts. I by no means subscribe to the Coué doctrine of the secondary importance of the Will. Concentration upon these thoughts, however, does not imply any contortion or the tying of mental knots; all that is necessary is the purposeful dwelling in thought, over and over again, upon these helpful ideas to the exclusion of the harmful. By a simple and undeniable process of accumulation they increase in weight and importance in the mind, and, logically, there must come a time when the constant reinforcement of the helpful type and the corresponding cutting off of the harmful, makes the former thoughts the dominant. As logically also then the results of the new dominant must show themselves in action. In point of fact the method works, and we can point to cases by the dozen or hundred where artists and others have tried it and proved it for themselves.

But the suggestions may be visual as well as verbal. We can sit in a comfortable armchair and call up a vivid mental picture of ourselves appearing in public and performing as we would wish to perform. This, according to its vividness and the amount of repetition, will help in making us as we would desire. We can also repeat the suggestions verbally and emphatically

Couéism Applied to Music

The world is alive with the thought of Auto-suggestion. Cults and religions by the score are founded upon it. The latest manifestation in the followers of M. Coue is based largely upon the repetition of verbal formulae as the author of this article suggests and provides. There are many whom this article will unquestionably help.

Having stopped these leaks of power we set to work to ourselves and so get the record to reach the brain through the ear. In the privacy of our study also we can practice standing up as if to perform, and feeling, actually calling up, and experiencing the bravery and courage that we wish for in public. This again we can rehearse and practice over and over until it establishes itself as a habit. All these methods amount to the making of so many moulds into which the thoughts will gradually pattern themselves, and all are mutually helpful in reinforcing one another. Nobody who strenuously desires to achieve these results can fail if he is willing to go on working for a sufficient time. But it should be clearly recognized that the technic of control should be cultivated concurrently with the musical technic. Necessarily they go together, and the artist should step on to the platform with the one as assured and perfect as the

It is quite impossible to say how long a cure will take in any given case; so much depends upon the individual himself. A keen worker will, of course, secure quicker results than one more slack; and a person who has a large store of negative thoughts will naturally have to work longer than another who is not under the same handicap. But even a week's solid effort should make such an effect that there will be every encouragement to continue. Moreover, the results are cumulative, and every successful performance itself acts as a potent suggestion. In time, therefore, it becomes less and less necessary to work at actual suggestions, for they become merged into actual traits in the mind and the character is permanently modified in that direction,

Drilling the Mind

Suggestion, however, is not the only point to be considered. To ensure a complete result the whole mind must be trained and brought under control. People who give way to their nerves are apt to give way in other directions, and there must be a general, as well as a local, stringing-up. Relying upon alcohol to brace up the nerves or to give a "Dutch Courage" is surely and certainly fatal in the long run. Dispense with all adventitious aids and learn to be self-controlled.

The question of after-strain of performance is one of considerable importance, and here again suggestion can work wonders. "No tension remains after my per-formance, I am calm and comfortable," can be installed as a dominant in advance, and so we may get to sleep and recuperate our strength, instead of lying awake undergoing the tedious and tiring process of "unwinding." The time immediately preceding performance is frequently rather trying. The dominants are already established, and "last minute" work is of very little value turn the thoughts into some channel having nothing to do with the performance, or even read a book till the time of the performance arrives. Suggest firmly, "As soon as I get on the platform my mind is clear, my memory perfect, and my nerves as sound as a rock," then dismiss the whole matter till the moment of performance.

These ideas and claims may seem to be somewhat farfetched to those who have no acquaintance with the subject. They have, however, fully established themselves by their results. If we want to control our nerves, we can, by paying the price in work. But when once the definite knowledge is brought home by actual trial that we can control the processes of the body to an extraordinary degree, it is evident that we need not stop at the control of nerves. We can advance to the control and development of our intellectual faculties, and we can regulate our feelings to advantage, as well as strengthen our Will. We can also apply the same idea to the muscular side of technic, so that here we have a step forward which may very likely hold the greatest possibilities for the technical side of the artist's work.

Teaching Touch by Feeling By Celia F. Smith

A very expedient manner of teaching different kinds of touch is by playing on the back of the pupil's hand or forearm, using the same touch you would use at the piano. Differences of touch are difficult to explain clearly, but in this way nearly all pupils grasp them

Dances That Are Not Danced

By Francesco Berger

sonable enough in other respects, a singularly unreason-able prejudice against "the Polka." They readily admit the Gigue, the Gavotte, the Sarabande, the Minuet, the Polonaise, the Mazurka, the Waltz, and even the Galop, but shut their door against this one poor outcast. Why is this? One fails to see why a dance-tune in % or % time should be accepted, and another in % rejected.

The term "Polka" is probably a corruption from "Polacca;" at any rate it looks very much like it. I do not know when the dance sprang into existence on the Continent, but it was first imported into England late in the 1840's, and soon became as great a favorite here as it had been abroad. Musically it lends itself to elaborate and varied treatment quite as much as other danceforms, and yet, unlike these, it has no literature of its own. Admitting that it has been shabbily treated if not scandalously neglected, there is no reason why it should continue to be so fated. What is needed is that some composer of to-day who writes with authority, should descend from his gilded eminence and write for us humble mortals some Suites containing a Polka, as Bach and Handel and Scarlatti did, when they included the dance-tunes of their times,

For, after all, we know quite well that, though these old-world Suites and Parties consisted largely of the dance-tunes of those days, no one dreamed of actually dancing to them. They were short pieces of music, composed in the meters of the dances which gave them their separate titles, and occasionally departing so far into the realm of pure imagination as to retain little more than the name of their prototypes. And, when issued separately they expanded in length and stood alone, unsupported by comrades. Think of Bach's gigantic Chaconne, or Beethoven's Polonaise in C, or Weber's Polacca in E, and imagine anyone profanely dancing to them!

The Poor Polka

Imitating the example of the old masters, many modern composers have given us modern dance-measures to which no one dances. The world teems with undanced Waltzes, Mazurkas, and Galops, and there has been quite an epidemic of Gavottes. But the poor "Polka" can boast of only a few (very few) contributions from the charitably minded, including my humble self. It was reserved for Raff to give us the most important and most elaborate specimen of this class in his Polka de la Reineso excellent a piece of pianoforte music that its popularity, great as it is, would be greater still if it did not suffer from its baptismal description of "Polka."

To the library of Waltzes not intended for dancing, no one has contributed such valuable material as Chopin. They epitomize all the wonderful qualities that combine to make him the supreme master of his instrument. Had he given us nothing else, they would suffice as an enduring monument to his genius.

Liszt has given us one very poor Waltz, and a very grandiose *Polonaise in E*. The last-named, when rendered with the virtuosity it demands, is an exceedingly brilliant affair of most striking effect. Like all Liszt's pianoforte music, it is put together by the magic hand that knew so well how to flatter the ear, and how to captivate the understanding. That he could be equally successful when not in a herculean mood, is shown by his elegant transcriptions of Schubert's Waltzes, the Soirées de Vienne, one of which, No. 6 in A, was often so delightfully played by the late Charles Hallé.

Pianoforte Waltzes have been written by Thalberg, Schulhoff, Ketterer, Raff, Schütt, Godard, Chaminade and many others, but far above these must rank those by Moszkowski. For brilliancy of passage-work, elegance of finish, and charm of subject, they are second only to those of Chopin, and that is high praise, indeed,

Of the ultra-modern fashion of dancing to Grieg or Mendelssohn, I will only venture to say that vandalism is not limited to bygone ages.

Tschaikowsky has quite a penchant for the Waltz. Though his Valse des Fleurs is not among his strongest things, there is a haunting Waltz in his Opera "Eugene Onegin," so cleverly interwoven by Pabst in his Fantasia on airs from that work. There are snatches in waltztime in his much-played pianoforte Concerto in B flat, and his Variations in F hold a slow Waltz that is quite delightful

No pianist needs reminding of Rubinstein's electric Valse caprice, nor of that exacting Etude en forme de Valse, by Saint-Saëns. Their popularity bears testimony

Of the book of Waltzes by Brahms, the most attractive portion is the composer's name on the title-page, for, in this way mistakes are often avoided.

THERE is in the minds of many serious musicians, rea- the music, with the exception of one number, he speaks in his least attractive mood. No such objection can possibly be raised however against his Hungarian Dances, which are full of character and happy contrasts. The hundred and one arrangements to which they have been submitted show how greatly their merits are appreciated by performers on all kinds of instruments.

What praise can be excessive for that dear old favorite, Weber's Last Waltz? No matter whether Weber really did or did not compose it. The tune is ours for all time, with its charm of appealing naiveté, to bring tears of sweet association into eyes that have not been so moistened since the days of our youth. And his Invitation to the Dance, whether as a pianoforte solo or as an orchestral piece. Was there ever music more compelling, more fascinating, more ever-green? And what a rich treat to hear it played by that commanding pianist, Rosenthal!

Ungalloped Galops

Among Galops there is a capital one, very little known, by Rubinstein, and the well-known but less capital Galop Chromatique, by Liszt, Galot de Bravoure, by Schulhoff, and Suivez-moi, by your humble servant, are popular drawing-room pieces. There is a set of four Galops by one hundred years old? The first walk that bore the Raff for the poverty of which he has made ample amends by his excellent Cachoucha, one of his most successful

Chopin has exhausted the capability of the Mazurkahis are the last words that can be uttered in that engaging form, Raff has given us a brilliant duet for two pianofortes in his Chaconne with Variations, and the Giaa con Variazioni, from his solo Suite in D Minor, is as up-to-date as one could wish. Hans von Bülow used to play it frequently. Handel's Gigue in G Minor (edited practice

Tarantelles by Chopin, Liszt, Thalberg, Heller, Raff, Moszkowski, Döhler, and others are plentiful, and a few Boleros, Cachouchas, Tangos, Seguidillas, Saltarellos, Hornpipes, Malaguenñas, and others, by all sorts and conditions of composers augment the number of dances that are not danced.

Among dance tunes of the past, none have proved such "diehards" as the Minuet and the Gavotte. The firstnamed is so universally acknowledged a legitimate form of composition, that it has been admitted into Symphony, Sonata, and Quartet as one of their usual three or four movements. Even its successor, the Schergo, has not succeeded in completely ousting it. While the Gavotte has lived two lives; its original span and its modern resur-

Of the lovely Spanish Dances, by Moszkowski, the spirited Hungarian Dances, by Brahms, the Polish Dances, by Scharwenka, and that admirable set, so unwisely named Three-fours, by Coleridge-Taylor, mere enumeration must here suffice. Nor will space permit more than mention of the transcriptions into brilliant pianoforte solos of Strauss' Waltzes by such masterhands as those of Tausig, Schütt and Rosenthal, in listening to which one so completely forgets their dusty ballroom birthplace.

The fashion of musical form, not the spirit of music itself, changes with the fashion of the age. The dancetunes of former generations have lost their terpsichorean attraction for the present generation, but not their intrinsic musical value. This has survived. And survival will be the fate of dance music by living composers, if they will put their best into it. Let them prove that "a thing of beauty is a joy forever," whether it takes the form of Sonata or Polka, From the Monthly Musical Record (London, Eng.).

The Fourth Finger

By Celia F. Smith

In playing the major scales, pupils are often in doubt when to use the fourth finger. Call to their attention that the first, second and third fingers are used twice in each octave, but the fourth finger only once, and on the same note in each octave. When the pupil has on the same note in each octave. When the pupil has discovered on which note the fourth finger is to be used, ask him to name it aloud before playing the scale. This makes him think before he plays, and in

Do You Know?

THAT the wind instruments at the time of Monte verde were so primitive that it was never thought advisable to use them with voices? When the voice-parts comm need the viols continued to play but the wind instruments ceased. In fact, much of the music for wind instruments consisted of fantares made up of the notes of one chord or triad.

That the composer of the tune God Save the King which we in America sing to My Country 'Tis or Thee, is supposed to have been Dr. John Bull? One of his tunes, very much like God Save the King. has been discovered. He was a brilliant composer and performer upon the Virginal and was a great favorite at the Court of Queen Elizabeth. Some of his pieces which have been preserved show the same kind of scale and arpeggio figures frequently met with to-day,

That most musicians of high accomplishment as composers have on the whole led beautiful and noble lives? There are a few exceptions, among them Jean Baptiste Lully (Giovanni Battista Lulli) who was notoriously selfish, ungrateful and addicted to contemptible intrigue and trickery. To this must be added a violent temper. which was partly the cause of his death. In a fit of rage he struck his foot with his cane with which he was conducting and died from a remaining infection

That Cæsar Franck's ancestors back for two hundred years had been artists?

That Russian music in its modern tuse is not yet earmarks of the coming Russian School was Glinka's "A Life for the Czar," produced in 100 when Glinka was thirty-two years old?

A Technic Book

By Mrs. Charles Bassett

It has been of great advantage to no as a teacher by the writer) is somewhat lengthy but offers good finger to have what I call a "Technic Book We read so many fine and original articles which would help one greatly in building a better technic; has I have found it very difficult to retain them in 100 1 50 they are usable. Consequently, much of the time mont in reading them has been lost. I used to man he articles in ETUDES and in books and then when search was necessary; and that was i tory. So I started a technic book.

It contains parts of the Leschetizh more modern than that, and a host of his which I have gleaned from prominent authorities, cading The ETUDE and to say this book is valuable ld be putting it mildly indeed. There is a remedy in every technical defect. I selected the things in it and now have each pupil keep a technic The first are exercises for the younge those to make a good and correct posit om fortable Then the surface, high, staccato and weigh cises; rotary movements, arm and wrist elercises; then scales and octaves, varied somewhat according to the pupils needs. Each exercise is named and it application shown in some pieces I have selected for that particular point. The pupils seem to enjoy the mechanical side of playing under this plan; and there is as much interest in growth in this way as in the interpretation and more musical side of playing.

Helping the Fingers

By Eugene F. Marks

We read, we are told, and we converse about fivefinger exercises for piano pupils, and invariably five consecutive notes are advocated as the ideal for first presentation at the piano-forte. However, many beginners are incapable of using adjacent fingers, and in some instances (it mattered not how slowly the exercises were attempted) the moving of adjacent fingers appeared to call for such an effort that the pupil could not give much attention to correct position and still less to the action of the fingers.

In such cases it is good to take the fingers alternately. and instead of using the usual progression of the fingers 5, 4, 3, 2, 1, 2, 3, 4, 5, for the left hand (as 3-1, 1-3, 2-4, 3-5, performing each group (such as 5, 3) several times before taking up the next set. This exercise obviates the difficulty of adjoining fingers of seems much easier of attainment by the majority of

THE ETUDE Musical Aspects in the Newest and the Oldest World

The Recorder Visits the Home of MacDowell and Thereafter Discusses the Great Russian Musical Invasion

known a few years ago because it is said to have opened the first Free Public Library on this continent. Surely that was a progressive token. In recent years, however, Peterborough has promised to become by far the most important point in the beautiful "Granite State."

This is not due so much to the fact that Edward A. MacDowell went there to live many years ago, as because his poble wife, after the death of the great American composer, decided to consecrate their property to the important purpose of making it a Sanctuary for Genius. The estate of the Edward MacDowell Association now embraces more than five hundred acres. There are several large structures, including the MacDowell residence, the colony house, a dormitory for men workers, a neighboring dormitory for women workers, a lower house accommodating transient visitors as well as creative workers, a tea house, an open air theatre with stone tiers seating two thousand, and twenty smaller buildings, including the studios of the creative workers. The Stadium of the open air theatre eost three thousand dollars which was donated by the National Federation of Music Clubs.

The Colony is magnificently situated in the southern part of the state. A part is operated as a farm for the support of the Colony; and the remainder of the property s largely woodland, O! what gorgeous old woods, with glorious trees, so thick and fragrant that one feels that the fringe of the northern forests has been touched. In these woods MacDowell built himself a log cabin-a single room with a fireplace, a working table and a piano. There he went daily and there he wrote the Keltic Sonata the Sonata Tragica and others of his most important works. Possibly these masterpieces might never have come into existence without the serene solitude of the transcendent woodland splendor of Peterborough.

The MacDowell Colony is supported in the following manner: Gifts from Mrs. MacDowell. Earnings from Mrs. MacDowell's tours.

Gifts and bequests from outsiders. Small income from the farm, tea house and resident

By far the greater part has thus far come from Mrs. MacDowell personally. The time is approaching howan active interest; and the great memorial should have funds leading to an ample endowment. The Federation of Musical Clubs contributed the beautiful stadium for the open air theatre. Mrs. Alexander gave the beautiful new Alexander Chapel, now approaching completion. Miss Dow of Cincinnati bequeathed a \$30,000 library of excellent selected books. However, the fact that Mrs. MacDowell has given everything she has and has been living in her own home for years as an employee of the Association bespeaks the beautiful spirit of altruism which should and will unquestionably inspire many to want to help build up an adequate endowment fund to keep up this great work in perpetuity. Here is a work one thinks of disturbing her at such times. The Re-

in which every musical, literary and artistic organization in America should

The residents at the MacDowell Col-

ony begin to arrive in May and leave in October. The weekly charge for all expenses is \$10,00 (except the rental of piano, when one is required). This includes board in one of the excellent dormitory houses and the use of a studio. The studios are very handsome, Luncheon is taken to each studio in a basket each day, so that the work day is not interrupted by long noonday intermissions. Only twenty workers can be accommodated at a time, and during the last year some 300 applications for admission have been received. Workers are admitted only after a very careful investigation of their worthiness from the standpoint of talent and character. Their applications must be endorsed by men and women of admitted standing in the art world. Provisions are made for musicians, artists and literary workers. The atmosphere and social background of the colony is ideal. Mr. Arthur Nevin, who for nine years has worked in the colony and produced much of the

more delightful New England home-town, was chiefly unpleasantness among the workers. They are too busy all day and too tired at night to find time to "fuss."

Millionaires and state governments think nothing of making large appropriations for bird sanctuaries where the sweet singers of the wilderness may be protected from the hunter. To induce the same people to realize how vastly more important it is that the genius of the land should have a Summer Sanctuary where they may work at their best, requires the initiative of just such a splendid woman as Mrs. MacDowell. After proudly showing the Recorder about the beautiful grounds she escorted him to the impressive hillside garden plot where, in the shadow of a huge boulder of granite, lies the body of her beloved husband. Impressive as it is in its simplicity, there was no atmosphere of death or gloom hovering about. Instead there seemed to be a beautiful feeling of high altruism and the living spirit. There Mrs. MacDowell again caught the ideal of

sacrifice which was so strongly marked in her husband Just a little beyond the plot is a beautiful park. This park is now the property of the town of Peterborough, It provides a splendid playground for its citizens. The story of the park is characteristic. MacDowell thought that the city ought to have it but the city could not at that time take on additional expense. Therefore Mac-Dowell who had only \$1000.00 in bank arranged to buy the property for \$900.00 and present it to the city. That was years ago and the property is now worth a very large sum of money. There is a fine club house, tennis courts and golf links and a permanent park given to the city by a man whose means could scarcely warrant his becoming a philanthropist. Many splendid things already have come from the

colony. Some of the greatest works of Edwin Arlington Robinson, conceded to be among the foremost living noets have been done at Peterborough. If the colony helps in developing just one such genius its value to mankind is immeasurable. New Hampshire has many mountain peaks; but there is nothing in the state which s quite as lofty in its appeal to mankind as the memorial which Mrs. MacDowell has established, It has attracted the attention of thinking men and women to the forest covered granite hills as nothing else could, The Legislature of New Hampshire should realize and recognize its great value to the commonwealth. Indeed, it would be very practical business in the long run for the state to subsidize the colony, since the fame of New Hampshire will be immensely enhanced by the works of genius which will surely come from time to time from the MacDowell Colony, works which will direct the attention of the whole world to the Granite State.

Two things the Recorder noticed about the MacDowell colony. The first was the careful attention given to the personal character of the applicants and the second was the serious atmosphere of work. It is no place for freaks, triflers and loafers. Mrs. MacDowell herself demands two hours a day for practice at the piano and no

Peterbokough, New Hampshire, than which there is no that not in all that time had be noticed any dissension or corder drove up to her home and heard her playing some of her husband's compositions in most brilliant and sympathetic manner. Mrs. MacDowell, the artist, then turns into Mrs. MacDowell, the business woman, gets into her little one-seat buggy and starts her daily inspection of every detail of the large colony, where aided by faithful workers who have been in her employ for years she maintains an atmosphere of New England thrift about the large farm and the buildings that is really a delight

> No impresario since the time of Nero has had more exciting experiences crowded within a few years than Leo Feodorff, director of the Russian Grand Opera Company, which came to America last year in "galoshes" and soon took on "seven league boots" in their climb for popular favor. Feodorff himself is a singer, although he abandoned his footlight career for that of the manager years ago. In Moscow some years ago he got together a fine aggregation of Russian singers. The war came along, and in 1917 Feodorff gradually saw his opera company turning into a bread line. More than this, he saw that unless he moved very quickly the bread at the end of the line was likely to stop entirely and then-famine and the end. So much for his wit and prevision. Multitudes have died in Russia because they had no Feodorff to care for them. It was impossible to get out of Russia westward. There the barrier of steel, trinitrate of toluol, and poison gas made opera unpopular. Accordingly, Feodorff looked toward the rising rather than the setting sun. To be sure, he had to cross "frozen, desolate Siberia." At least he had to cross what we think is frozen, desolate Siberia. What he found was something very different. According to Feodorff, the opera houses in the leading cities of Siberia so far transcend leading American opera houses in completeness, magnificence and stage equipment that he has seen nothing in America to compare with them. Thus through Perm, Ekaterinburg (where they stood the Cyar's family helpless against a cellar wall and slaughtered them like animals), Tumen, Tobolsk, Omsk, Petropavlovsk, Tomsk, Irkutsk, Chita, Kharbin, Vladivostok, he passed, finding in most places splendid audi-

> Feodorff is large, fat, genial and efficient. He knows the opera of Germany and Italy as well as Russia. It seemed almost unbelievable to learn of his experiences in Siberia. While most folks were obliged to travel in cars resembling our cattle cars, the Siberian government sent the opera company ahead in Pullman parlor cars. After Vladivostok the company went to Japan. "Japan is music mad." says Feodorff, "Imagine! they actually made costumes for my 'Madama Butterfly' that cost the government 300,000 yen (\$150,000). These costumes remained in Japan to be used in future performances. We played in Tokio, Yokohama, Kobe, Kyoto, Osaka-everywhere with great success"

Next the company went to Hong Kong, Shanghai, Singapore, Calcutta, Bombay and other cities of India and China, playing for the most part for audiences of Europeans. The Chinese do not take the interest in modern music that characterizes the Japanese. Now comes the marvel of marvels. Feedorff took his company to Java and played there in leading cities with the greatest financial success of his career for nine months. Most of us think of Java as the land of coffee, orangoutangs and cannibals; certainly not as a show ground for Carmen, Faust, Aida or La Bohême. In the Orient the Russian company played

mostly Italian and French works. In the Philippine Islands, Feodorff claims that he found the most discriminating audiences that he had found anywhere; "far finer than America." Indeed, he claims that a good part of the audience came possessed of scores of the piano part of the opera and also armed with tuning forks. By means of the forks they were able to prove to themselves when the singer was off pitch, whereupon he was likely to be hissed from the stage. Returning to Japan again after an absence of two years in other Oriental countries, Feo-



in the colony and produced much of the best work there, told the Recorder the pupils of Professor Veles in Cebu.

These are the most musical people of the Orient. These are the pupils of Professor Veles in Cebu.

become even more acute during his absence. He prophesies that Japan will become one of the most musical countries in the world.

The Russian company has a personnel of about one hundred. The scenic investiture of the troupe is nothing to hrag about. The acting and the singing, however, and the "atmosphere" are unique. One of the singers, Ina Bourskaya, has already been captured by the Metropolitan and now appears with the Russian company only as a guest. To the Recorder's liking, however, the greatest singer of the group was a glorious bass-baritone, Nicholas Karlash, who made reputation every time he opened his mouth. He is a splendid actor, with protean ability.

The entire company, in fact, resembled in its versatility the famous Meiningen Stock Company, which toured America some years ago, in which the Julius Caesar of one night might carry a spear in Macheth. Karlash, for instance, would take the leading tragic rôle of "Boris Godounoff" and other operas and later appear as the leading comedian in "Notch Lubvi." In all parts his acting was incomparable.

In America the company has confined itself almost exclusively to Russian masterpieces, such as Pique Dame and Eugene Onegin of Tschaikowsky, The Demon of Rubinstein, Boris Godounoff of Moussorgsky, The Mermaid of Dargomijksky, The Night of Love of Valentinova, The Snow Maiden and The Czar's Bride of Rimsky-Korsakoff. As these performances of Russian masterpieces are rare, musicians take great delight in them. While they lack the lavish scenic background of the Metropolitan, they are unmistakably Russian and have a charm all their own.

Feodorff, himself, is a practical man, but is fully acquainted with Russian ideals. He tells a story of Rimsky-Korsakoff coming to the opera house and discovering that there were only three hassoons in the orchestra engaged to play his Sadka. Usually two bassoons in an opera orchestra are considered ample. Rimsky-Korsakoff, however, had prescribed four. The great Russian composer refused to conduct unless another bassoon was procured. Feodorff, however, has had to work under such adverse circumstances that he has learned how to produce effects with an economy of means. His company, according to his own statements, is capable of giving fifty different operas on fifty successive days. That is, the company, principals and chorus, know fifty operas, Russian, German, French and Italian. What other opera company in the world could equal that repertory?

Russian names have always been a trial to Americans The Recorder has seen so many assorted ways of spelling the names of Russian composers that he never knows just which one to pick out of the linguistic box. The name of Chaliapine, the great Russian bass-baritone, is spelled in many different manners. It is pronounced Shall-yapp-in, with the accent on the yapp. Rosa Newmarch, who had much to do with the revision of the Russian spellings of the Grove dictionary, insists that Tschaikowsky should be spelled Tchaikovsky, while Constantin von Sternberg in the Beltzell's Dictionary of Musicians spells it Tschaikovski. The Recorder some years ago was called upon the phone by an anxious newspaper man who reported that a wire had come in oyer the Associated Press lines stating that a famous Russian composer was dead. The news had been telephoned from headquarters. The newspaper man had an idea that some one was trying to play a joke upon him and wanted to know if there really was a composer named Ripzer-Korsetzoff. When he learned that the right name was Rimsky-Korsakoff he subsided.

In the great Russian Musical Invasion of the United States (or is it the musical evacuation of Russia) nothing apart from the inimitable Chaliapine has attracted so much unusual notice and spontaneous enthusiasm as the Ukrainian National Chorus.

If you had been standing outside of the hall in New York one night last October when the Ukrainian National Chorus finished its concert, you would have learned a new use for music. There they were, hundreds which long forgotten difficulties once assumed. They of Ukrainians, all ready to greet their musical compatriots as they left the stage. Nearly every face said, "My, isn't it fine to be a Ukrainian?" Probably for vears they had been trying to tell their friends where Ukrainia is and what it was all about. Then came the Ukrainian National Chorus under the direction of a very astonishing conductor, Prof. Alexander Koshetz. The Chorus appeared in the national costumes, sang native folk-songs, mostly arranged in masterly manner by Koshetz, and sang them with vocal shading and rhyth-

dorff found that the musical standards in Tokio had sensational welcome which had greeted them in Paris and London. Unlike the magnificent St. Olaf Choir, noted for the smooth, exquisite, inspiring finish of its interpretations, the Ukrainians show a dash and spirit and balance of tone color in the syncopated, minor music of Little Russia. No wonder their compatriots felt themselves "on the map" and grew a little "chesty."

The Recorder despaired getting in contact with Koshetz, the conductor, when he learned that he spoke "Ukrainian" only. There was a time when the ability to speak German, French, Italian and English took the music-lover anywhere in the great world of music. What is to come to us? Perhaps we shall soon be called upon what this feeling is, else they would never have coined to speak Chinese, Hindustani, Japanese, or Tagalog, to the phrase "he makes the piano talk" or "he makes the keep up in musical matters. However, Koshetz has a violin talk." niece who speaks unusually good English, for the one and one-half years that she and her husband, Baron von Schubart, have been in America. (No, the Baron is not German, but Russian, as he comes from the Balkan provinces.)

Nina Koshetz was born in Ukrainia of a Ukrainian father and a Russian mother. She became the leading soprano of the Moscow Opera, and made tours with such noted composers as Rachmaninoff, Siloti and Tanieff. In the opinion of the Recorder, she is the best of the Russian singers of her sex which he has heard in America. At the Chicago opera she has met with great success. Before becoming a singer she was, like Galli-Curci, a pianist. Her piano teacher was Safonoff. Her singing of the songs of the great Russian composers is

Where is Ukrainia? It is located in the southwestern part of what was once Russia. Its principal city is Kiey. It is almost directly north from Constantinople The folk-songs of Ukrainia are reputed by many to be the most beautiful in all Russia. The costumes of the peasants in which the Ukrainian National Chorus appears are rainbow-like in their flashes of color. One of the audiences was surprised to see the director step forward and kiss the committeeman on both cheeks, after his introductory address. Americans would be still further surprised if they went to Little Russia and saw whole congregations of Doochobors (Doukhobors) at prayer meetings go through the ceremony of brotherly

Let the Pupils Teach

S. M. C.

GRADE teachers often allow their brighter pupils to take turns in conducting a recitation under their supervision. When this is don: judiciously, and with proper order and discipline, the pupils may be greatly benefited, and the teacher will often be surprised at the tact and ingenuity of the young charges.

The music teacher may try the same method with two little beginners at the piano. After a careful explanation of the lesson, and a thorough drill at the keyboard. she may sit back and allow one of the pupils to direct the other while playing. Remarks such as these will be heard: "Now play that over again; only four notes, then stop." "You made a mistake; that note counts two." "Wrong finger." "Bad position." The teacher in the meantime remains perfectly quiet, not interfering at all, except when it is necessary to settle disputes, or to moderate the ardor of an indiscreet young pedagogue, A teacher who herself had little trouble in learning music, or who has forgotten her early struggles, may gain valuable hints in watching her little pupils teach.

Besides being very effective in making pupils thorough, and giving them courage and self-confidence, this method gives the teacher an excellent opportunity of learning to know the pupils. Adequate knowledge comes only with long and intimate association, as well as careful attention to all that psychology and child study may offer. One human being learns to know another by analogy. We often make mistakes by reading our own thoughts and feelings into the actions of others.

Teachers are apt to forget the mountainous aspect expect too much of their pupils, and because of failure to know them thoroughly, assumptions are made which prove exceedingly harmful and wasteful in teaching. Inexperienced teachers are prone to presuppose knowledge and ability entirely beyond that which their pupils really possess. The result is that they teach "over their Experienced teachers are less prone to make this mistake; but their standards for young children are frequently rigid and inelastic. When child deals with child, however, there is a sympathetic understanding THE ETUDE

Learn to Talk Music

By William V. Kozlenko

Music has been called by Professor Wilson "The universal language which, when all other languages were confounded, the confusion of Babel left unconfounded." The student who fails to learn to talk music as he

plays must never hope to interest human ears. If you are merely playing to consume time, all well and good, but if you want to interest real living people you must talk them with your fingers. The people themselves know

How can this be done? Principally by making each phrase a line of musical meaning, emphasizing the principal notes and seeing that at the end of the phrase it is punctuated right. Punctuation helps in understanding. In music it is a kind of breathing which enables the listening mind to grasp the meaning. Try playing "Parlando," "like talking" and see to " that what you have to say with your fingers is not a organ of dialect but a means of conveying some defined musical thought you have assimilated so that your heaves will be convinced or charmed. Just the very thought of trying to talk with your fingers helps.

Clocks and Music Study

By M. L. Spannuth

WHEN the writer first encountered a worth-while teacher he was a little surprised to sor how take out his watch, put it alongside the keyboard and commence the After a little lesson on time as well as end it on la value of time the reaction took place and I realize to the teacher and to me. It came a if he found it desirable to measure minutes as he sold them to me it wo - If from one for me to be sure that I did not che minute of my own practice time

Therefore I purchased an attracti ck and put it on top of my pianoforte. I found the piano at an appointed time, with the that thing in a something definite, and determined to given time, it was likely to get done than if I merely drifted into the bar reeling that I had "all the time in the world" and

in the world for the specific task. Since then I have become a tende thousands of lessons. In all cases min I have always urged parents and pupils to have a room, on the piano if possible. It ... implishes three

- very important purposes: Punctuality.
- An appreciation of the value of inc.
- 3. The determination to accomplish a specific task in

definite time-result : CONCENTRATION.

If you want a cure for wool-gathering, dreaming, dawdling or "improvising" at the key ward, teach the pupils the value of time-the one great life capital which we all possess alike-and then h w to put out this capital so that it will bring the greatest interest.

Every business man knows that a time limit for the execution of a contract for the manut. Jure of a giver product results in a species of concentration which makes the product superior and the worker more active. Portion off your practice period clock-wise and see that the pupil lives up to the schedule. Ten chances to one the pupil will progress twice as rapidly

Piano Pointers

By Mrs. W. B. Bailey

PLAY with your heart as well as with your finger Eyes must be quick to see, fingers to obey that sight, and ears to pass final judgment.

- Count, Count.
- It will amount To more than gold
- When you are told To play in public.

Piano training must train the ear that the power concentration may be engendered, technical work place on the correct basis, and the pupil made capable

It is often said that melodies are "God-given" but Rosertz, and saing tith memorial transcription in the property of the one going far beyond them. After the first numbers they elicited the the comprehension of the other.

The Teachers' Round Table

CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

I HAVE recently been reading Conseils d'un Professeur, by A. Marmontel (1816-1898), who, as head instructor in piano playing at the Paris Conservatoire for many years, taught a notable list of distinguished French musicians, including Bizet, d'Indy, Wieniawsky, Dubois, Thomé and others. In the beginning of this treatise he sets forth what he regards as the necessary qualifications for a piano teacher. The latter should not only be a discriminating reader, he says, but also enough of a performer to illustrate clearly on the instrument the points which he wishes to impress on the pupil. Still further, he should understand the principles of harmony and musical structure sufficiently well to reveal the characteristic features in the works of both classic and modern

THE ETUDE

His concluding paragraph is especially significant, and should be pondered by all of us:

"These special attributes, however, are insufficient if one does not possess, together with theoretical knowledge, the spirit of analysis, of reflection; an intimate acquaintance with different methods and schools; and if one cannot add to all these desirable qualities a large fund of patience and a sympathetic attitude that is united with firmness. One must know how to explain; one must have a talent for communicating ideas. One must be extremely tactful in studying and grasping not only the varying capacities, but also the character of the pupil and his most intimate mental processes, in order that one may know when to whet his interest by a kind or encouraging word. To administer wisely blame or praise; to inspire a love of study; to win the pupil's confidence: such is the task which a competent teacher sets before himself."

Modern Piano Study

Hus there been any radical change in systems of phanoforte study in the last twenty-five years? By this I do not mean methods or books, but in widely adopted principles or concepts.

Unqualifiedly, yes. During this time the whole subject of piano playing has been placed on a higher plane. As result, the present grade of piano teaching shows decided advancement, which has occurred along the following lines:

1. With the general cultivation of scientific methods, piano technic also has been placed on a more rational basis. Instead of blindly accepting traditions handed down by celebrated schools or players of past generations, piano teachers have begun to ask the why and wherefore of these traditions. The result has been the general acceptance of the principle of relaxation of arm and hand as a preliminary to correct muscular effort, and the utilization of the hand, forearm and whole arm as factors in playing, instead of placing the entire burden on the fingers, as was formerly the case.

2. In addition to this scrutiny of technic has come the general acceptance of the principle that musicianship, and not mere digital dexterity, should be the prime aim of piano teaching. To further this aim, teachers are not only putting greater emphasis on interpretation of such things as phrases, rhythms and melodies, but are also cultivating the pupil's musical perception by ear-training, analysis, study of composers and kindred subjects.

I may add that, in my opinion, teachers are becoming more broad-minded and efficient through the influence of conventions and clubs and through the rising standards of pedagogic literature in the form of books and magazines. The excellent editions of teaching pieces and studies

now published in our own country, and the teaching aids now offered by publishers, are also factors of moment in developing higher standards.

Painful Practice

My students sometimes complain of pains in the forearm after octave practice. Are those palus harmful if they are not too severe?

Muscular pains during practice are always warnings that something is wrong; either that the practice is continued too long or that undue muscular stiffness is present. At best, octave practice is naturally fatiguing, especially to small hands, and should be limited to homoeopathic doses, alternating with less strenuous work. I believe in giving very little octave exercise to pupils whose fingers do not grasp the octave readily.

rapid octaves, at least. You can test this as follows:

Begin by loosening the wrist, as described in the preceding answer. Let the hand then rest easily on the keys, with the fingers extended in octave position. Then jump the wrist-end of the forearm up, so that the hand bounds upward and strikes the octave in its rebound. Continue these movements, stopping long enough between the strokes to make sure that the wrist is perfectly loose. The same movements may then be alplied to scales or chords in octaves, or to any other desirable octave exercises, quickening the tempo as freedom is attained. Be sure to stop, however, as soon as muscular fatigue is felt.

Such fatigue is sometimes avoided by playing groups of octaves with the wrist alternately high and low This practice is well explained in Kullak's School of Octave Playing, Op 48, Vol. 1.

Striking the Nails

Although my fingers in right-hand scale work seem to strike the keys squarely, the third finger in descending, say, the scale of c, will strike on the nail edge as soon as the speed increases. This causes the finger to slip and reduces the sound. What is the trouble? How may it be corrected?

The trouble evidently arises from too great a curvature of the finger. This should never be carried to the point where the finger-nails strike the keys, since the consequent xylophone-like tattoo is a distinct detriment to a performance.

To secure the proper curvature of the fingers, turn the palm of your hand upwards, and then imagine that you are holding a croquet ball firmly in the hollow of the hand. (If a croquet set is handy, a real ball may be used.) Now turn your hand over, keeping its "ball" shape, and place the fingers on the keys, in playing posi-The fingers should then be sufficiently extended outward to avoid striking the nails, and at the same time to effect a firm and direct attack. This position should be retained for all ordinary technical work, and should be assumed whenever a bright, clear tone is desired

For a more mellow, singing quality of tone, the fingers should be more extended. In this position the attack is less direct, so that the hammers strike the strings with less of a knife-like blow, and the sharper, more brilliant overtones are consequently eliminated. A wide variety of tonal gradation is therefore made possible by the mere extension or contraction of the fingers.

Facility in Reading Music

What exercises should I write or play, in order to read music more readily? Should I read the notes by syllables or by letters; for instance, if in the key of C a note is an the first line, should I read it me or E, or if it is in the key of G, as in or E, ct.,—A. E. D.

If, as I assume, your question applies principally to piano music, there are several points involved, to each of which you should give due attention.

- 1. The recognition of musical intervals by ear. The association of notes printed on the staff with
- definite keys on the piano. 3. The association of distances between notes on the staff with corresponding distances between keys on the
- 4. The recognition of the duration value of each note

which you play.

As to the first process, I believe that no one is duly equipped for singing or playing on an instrument who cannot properly hear and estimate tones and the relations between them. Toward this end, I advise you to join a vocal class in sight-reading, or, if this be not available, to join a church choir or a choral society. This will give you familiarity with the tonal material of music, and will teach you to recognize the pitch, duration, quality and intensity of tones, and their relations to one another.

Together with this course of training, get someone at regular periods to play tones and intervals on the piano for you to recognize by ear. Let him sound the principal note of a scale, C for instance, and then notes higher or lower which you are to name, or, better still, write down from hearing them. As you gain in per-Make sure, however, that your pupils are not playing ception, you may eventually name two or three notes

with a stiff wrist, which should never be used with sounded together, or may write down portions of a melody from listening to it.

I may say, parenthetically, that the syllables-do, re, me, etc.-are used especially in singing, but that the letters-A, B, C, etc.-are more employed by instrumentalists and hence by pianists.

All the above training should give you a grasp of fundamentals, and should prepare you to listen to music as a musician and not simply as a mathematician.

Set apart a period each day-an hour or more-for practice in sight-reading at the piano. For nothing but dogged perseverance and strict daily routine can assure you real improvement; and the only way to attain facilis to read, read, read, until it becomes second nature to interpret the notes instantly and accurately on the

Begin with some simple book of hymns or folksongs, harmonized for four voices. Spend a few minutes each day in locating individual notes, taking a note in the soprano, then one in the bass, then in the alto and tenor, at random, and play each in its proper place on the piano keyboard, speaking its letter-name at the same

So much for single notes. Now play the melody of the hymn, observing in which direction each note lies relatively to the one which precedes it, and how far distant it is. Speak the letter-name of each note, as before

When you can do this with ease, play the tune as a whole, with especial attention paid to the time-value of each note, meanwhile counting aloud.

Now pursue the same course with the alto part, and then with the alto and soprano together. Add similarly the tenor, and finally the bass, playing different combinations of the parts, sometimes bass and tenor together, sometimes the three upper parts, etc.

With another hymn a different order may be employed Begin with the bass, for instance, and add successively the tenor, alto and soprano.

Next day, review the hymns which you read on the preceding day, by playing all four parts together in strict time, if possible; and proceed to one or two others, which are read as described above. As you gain confidence in locating the notes, you may give them their time-values immediately; although I should still read one voice-part at a time.

Work with hymns may soon be extended to simple accompaniments or pieces, in which there is more variety of rhythm. I suggest for this purpose some collection such as Matthew's Standard Graded Pieces, in three progressive volumes; 'or the Student's Book, Volume II, of Presser's School of the Pianoforte. Make it a fixed rule, however, always to play a study or piece straight through, and in strict time, disregarding minor mistakes; for nothing is more precious than to ramble about, playing a few bars from this and a phrase or two from that. Keep to the mark, in other words, just as though you were playing with an orchestra, where a beat missed

by one member would demoralize the whole production. Another effective aid is to play duets regularly with some friend, or to play accompaniments with a singer or violinist. Such ensemble performances will help to give you that alertness and sense of time-values which must be attained in order to become a good sight-reader.

Try the above plan, and let me know how it works Perhaps some of the Round Table members have better plans up their sleeves, and will contribute them for the common benefit. Please do!

The Absent-minded Beethoven

By Roberto Benini

Being on terms of intimacy with the master, Frederick Stark called for an early morning chat. After some search he finally found Beethoven in his bedroom. He was engaged in the first stages of dressing; but his face was quite hidden in a coat of dried lather which had been applied on the previous evening. He had started to shave; his attention had been diverted; and he had forgotten to complete this detail of his toilet,

WHY DOES IT DO IT?

"Why is it that military music makes you want to march; that jazz music makes you want to dance, and plaintive music makes you sad?" asks the New York Evening Telegram. This journal offers an auswer to its own questions blaming everything upon the pituitary gland, the operations of which it explains at great length. "This gland," we learn, "is sensitive to music. Different kinds of music affect it different ways.'

Perhaps: but we venture to offer a simpler explanation. Military music makes

blamed for everything.

TETRAZZINI LEARNED EASILY

"There was never a time in my life when the work of preparation seemed so hard that I felt like abandoning the effort. I did not spend long hours practicing scales and voice production. My macstri ealled me their easiest pupil.

atoire of music in my native Florence. 'Your voice was born just right.'

chief position at the Royal Opera House at

To those that have, more shall be giv- Even to these days the white-haired fig- very well that I was looking, while Liszt spectives." To those that have, more shall be given, seems true in this case. Most of us to the foot fixed on t know or have forgotten that Tetrazione the great piano virtuosi of history; but man, who is now an early and addenly the great piano virtuosi of history; but man, who is now an early and addenly the great piano virtuosi of history; but man, who is now an early and addenly the great piano virtuosi of history; but man, who is now an early and addenly the great piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly the piano virtuosi of history; but man, who is now an early and addenly addenly and addenly addenly and addenly addenly and addenly addenly addenly and addenly adden long study, was not the greater?

A JAZZ HANGING

Miguel Manriquez, condemned to death at San Quentin prison, California, asked for a jazz band to play during the ceremony. His wish was not granted, but the astonished warden allowed a string orehestra, composed of five prisoners, to play outside the condemned man's cell the night before the execution for as long as he wished, and whatever music he asked for, His preference ran to "jazz," and the rather gruesome performance lasted all night. Something of this sort no doubt was in W. S. Gilbert's mind when he referred to "the happy dispatch" in "The Mikado." But one cannot help wondering if the influence music had upon the unhappy Manriquez could not have been put to some use. Manriquez evidently set little more

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

WAS BACH UNKINDS

makes some of us want to how!! because the kindest of men; but at times he could challenge, but when the day came it was ing in several planes. It sounds dashing it is dance-major, and addition, make the horse in the land of the could challenge, but when the day came it was ing in several planes. It sounds dashing it is dance-music; and plaintive music be harsh in his dealings with musical makes you sad because it is usually in a less eapable and more pertentious than minor key—the most important exception binuself. As an instance, we might be the most important is then but three and planes, if you like to present the most important exception binuself. As an instance, we might be the proposers and the proposers are the most important is then but three and planes, if you like to present the proposers are the proposers and the proposers are the proposers and the proposers are minor kcy-the most important exception himself. As an instance, we might give being Handel's Funeral March, which hapthe case of Louis Marchand Marchand
pens to be in a major key.

No wender, poor man! Few of us can in the date of the case of Louis Marchand
was an organist of some ability, but of
was an organist of some ability, but of Isn't it about time somehody let up on extravagant ways of living, who, through provising a fugue. But Bach was not all musical term and 'planes' is not—this bethe poor old pituitary gland? It's getting the influence of the King of Poland, was together kind in showing up the unhappy ing a term derived from the visible arts who called Bach to his aid. "At a royal in Paris, Nor was Mareband lacking in It is quite true that music in a time, concert," says Grove, "Bach being incog- wit. The story is told that owing to his give the sensation of planes and perspective productions." "Natural" singers who begin their caed a French air with brilliant variations half, the other half being given to his wife. heat, or coolness, or lightness reer with an impressive endowment of mative ability are not uncommon. John Mewhich Volumier invited Bach to take his of a mass which he was playing. When the Migot is not by any means the first to Cormack was one, Galli-Curci another, and seat at the harpsichord. Bach repeated all king remonstrated (the king of France, practice in this medium; in the middle of now we learn from Tetrazzini's biography of Marchand's showy variations, and imfor this was at Versailles) Marchand re- Debussy's 'Fêles' for instance of the control of th that she was a third. "I have no harrowing provised twelve new ones of great beauty torted, "Sire, if my wife gets half my salforeground and a distant to pround as tale to tell of my music-studies," she says. and difficulty. He then, having written ary she may play half the service."

BRAHMS ON THE METRONOME

All well-edited modern music gives the here as with other music the metronome is would be shown flying about interesting essays, Carl van Vechten re-

THE WORSHIP OF LISZT

don't know or have torgotten mat Terrazz-zini has a little sister Eva; but who shall the following extract from "Memoirs and I perceived that tears were rolling down zini has a little sister Eva; but who shall the following extract from authoric say that her success at Madrid, won by Impressions," by Ford Madox Heufer, a his cheeks. And soon all the room was in Farrar from the Metropolius Opera in

"A few days later my lather took me to call at the house (in London) where Lisst was staying—it was at the Lyttle was no end to the enthusiasm it aroused. It was no compose. There were a number I had a distant connection—oddly enough, by studies with Lilli Lehmann: around A few days before be had. Weimar—I melbera few search of the control of the co were all asking Liszt to play. Liszt stead—a lady-in-waiting at the court of Saxely refused. A few days before he had
were mean to shight accident that had hurt one
of his hands. Suddenly he turned his eyes
upon me and then, hending down, he said
ways about her a disagreeable down. This is an error for her Berlin apthe struck me as a plyhally English and personage. But she had at
upon me and then, hending down, he said
ways about her a disagreeable down and in a military sound a meritain and pressure of
my said that ways will be able to tell your
they came to have more allow discovered investments. The weare of investments they to the free
"The weare of investments of the structure of the s you, so that you will be able to tell your they came to lay her out they discovered

MORE BEEF FOR THE BASSO

An eminent physician, lecturing before The doctor might have added that the work of singers and orators he highs that, ast knows the wisdom of avoiding too much singers and orators he highs that, ast knows the wisdom of avoiding too much in order to produce the same impression use of the sixteen or thirty-two foot pedal number, and learned to use my face. Some day we shall perhaps get past the idea of "an eye for an eye" which, as a upon the cars of an audience in a hall a system of justice, was condemned by a save of requires about eightene times 'cello, sorpano, and tener wices to competent authority two thousand years may be found, also, that men are always more work than a baritone or tenor. It was found, also, that men are always more with a physician over this—ask at the box considerable with

MUSIC WITH "DENSITY PLUS SURFACE

Some interest has been eaused in London musical eireles by the theories of a new French composer, Georges Migot. whose suite, The Lacquer Screen with Five Pictures, was recently given at a promenade concert. The music-apparently not of great importance-occasioned the following interesting comments from that excellent critic, Mr. Ernest Newman; "Migot, it seems, is filled with the ambi-

JOHANN SEBASTIAN BACH, the "Father of a theme in pencil, handed it to Marchand, tion of writing music in three dimensions; you want to march because it is in march with the "Father of a theme in pencil, launded it to autrenation," the state of the process of the p No wonder, poor man! Few of us call it that, but they called it simply counappointed Court Organist at Dresden. This Frenchman in this way, for Marchand sub- and applicable only at second hand to enraged Volumier, the court capellmeister, sequently achieved considerable distinction music—it is best to stick to tounterpoint. clear as possible, a sort of all cortège passing over the main scene definitely as, in an old-fashioned polline, angels metronome rate; but if our greatest com- of no value. As far at least as my experi- The development of the modern orchestra posers are to be trusted, it is not to be tak- cnce goes, everybody has, sooner or later, has made this quite easy: turbus and res-"You do not need a mactiro at all," en too seriously. None of them seems case and one to me when I was at the Conserver to have the interpretation of their works.

"Those onances can be so disposed that the effect withdrawn his metronome marks. Those onances can be so disposed that the effect withdrawn his metronome marks. Those onances can be so disposed that the effect withdrawn his metronome marks. er to have me interpretation of their works which can be found in my works—good on the ear is the equivalent of total lineal interesting essays. Carl yan Vector and irriends have talked me into putting them. "Certain it is that my actual training minds us that Goorge Henschel once wrote there, for I myself have never believed ealily easy is it to convey the unpression was probably the shortest of any prima to ask Brahms if the metronome marks at that my blood and a mechanical instru- of something thinning out it is distance. donna the world has produced. My sister the head of several movements of the Rement go well together. The so-called elas-Eva had to go through four years' hard quiem should be adhered to, to which he tic' tempo is, moreover, not a new inven-muted trumpets. And if to the new colorstudy and incessant practice at the Conservatoire before being appointed to the as with all music," said Brahms, "I think that as to many other things."

Of counterpoint, you get at one of the counterpoint you get at one of the counterpoint you get at one of the counterpoint, you get at one of the counterpoint you get at one of the counterp of counterpoint, you get at a kind of music that, to the imaginative car, is the analog of the picture of plan and per-

Impressions." by Ford Madox Heutrs, a bis cheeks. And soon all the room was in Farrar from the Metropoints of the way Liszt was adored vivid picture of the way Liszt was adored should cry because Liszt was playing the concerning her, written by Mr. Henry of the way Liszt was playing the concerning her, written by Mr. Henry of the work of the way Liszt was playing the concerning her, written by Mr. Henry of the work of the way Liszt was playing the concerning her, written by Mr. Henry of the work of the work of the way Liszt was playing the concerning her, written by Mr. Henry of the work of the way Liszt was playing the concerning her, written by Mr. Henry of the work of the way Liszt was playing the concerning her with the work of the way Liszt was playing the concerning her with the work of the way Liszt was playing the concerning her with the way Liszt was playing the concerning her with the work of the work of the way Liszt was playing the concerning her with the work of the way Liszt was playing the concerning her with the work of the way Liszt was playing the concerning her with the work of the way Liszt was playing the concerning her with the work of the way Liszt was playing the concerning her with the work of the work of the way Liszt was playing the concerning her with the work of th

you, so that you will be able to tell your one came to may her out they discovered children's children that you have heard that around her needs she wore a sachet, concerning her association with the grad in that sachet was half a eigar that Lillig, creatilie worde, in 1999. 'I found had been smoked by Liszt, Liszt had under her guidance, repose, economy of And no pages the instantance in the Montight Sonata. I do not remem- lumbed with her and her husband thirty gesture, eloquence of attitude and clean singing.... My hands large, nervous and of almost Southern flexibility-have An eminent physician, lecturing before the two Chinamen he killed. Proper psythe Chinamen he killed. Proper psythe Academy of Medicine in Paris, dechological investigation would probably clares that a bass voice requires more readily than it does not make revealed him to possess the mind of a
work of singers and orators he finds that, always given me trouble. Lilli Lehmann energy than any other. Investigating the or ingest purchase mass, any wase organ-work of singers and orators he finds that, ist knows the wisdom of avoiding too much work of singers and orators he finds that, ist knows the wisdom of avoiding too much use of the sixteen or thirts-two foot media.

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more work than a baritone or tenor. It
trailtos and basses. You don't need to conman's coaching and her innate gifts of
motional singing and realistic acting. Miss
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motional singing and realistic acting. Miss
rule.

Mee. Schumann-Heink
and
roll and
motional singing and realistic acting. Miss
Germany—and subsequently in New York
feet many—and subsequently in New York
feet many—a -as Elizabeth in Wagner's Tannhäuser."

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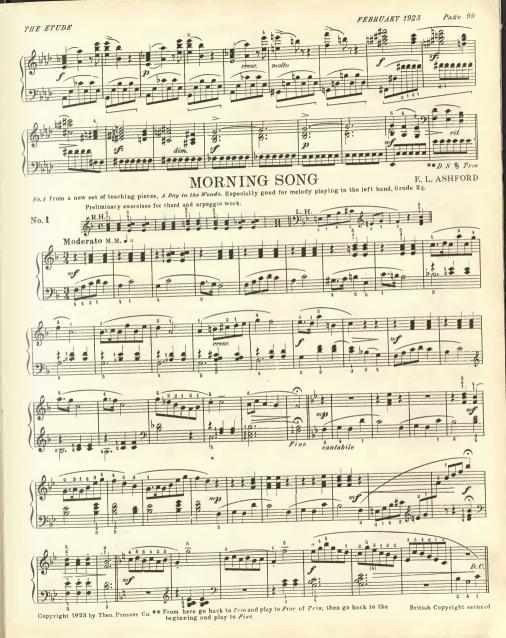




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AFTER A THEME BY BEETHOVEN

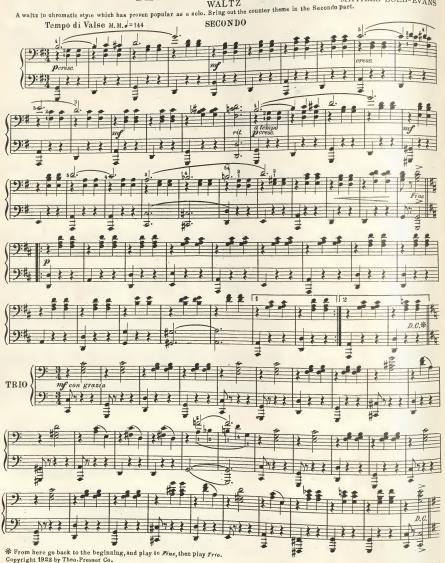




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THE ETUDE

MATILEE LOEB-EVANS



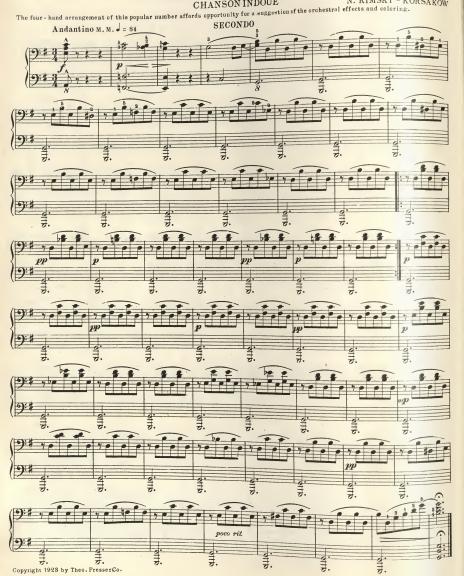
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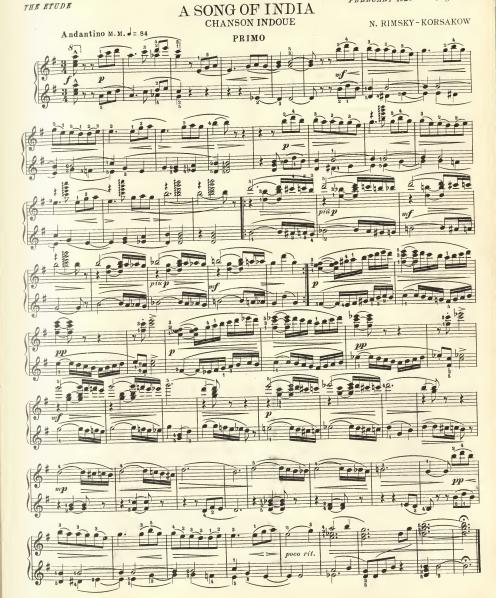
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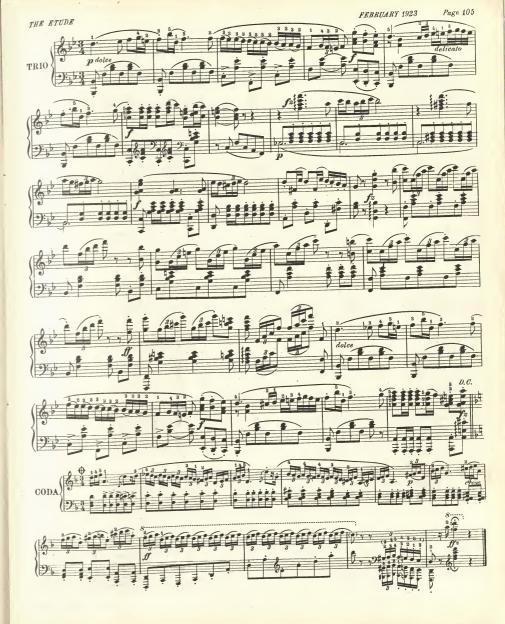
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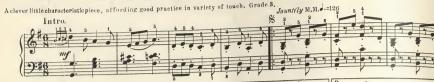




THE CLOWN

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MOTHER GOOSE TOLD at the PIANO.

By Ruth S. Hands

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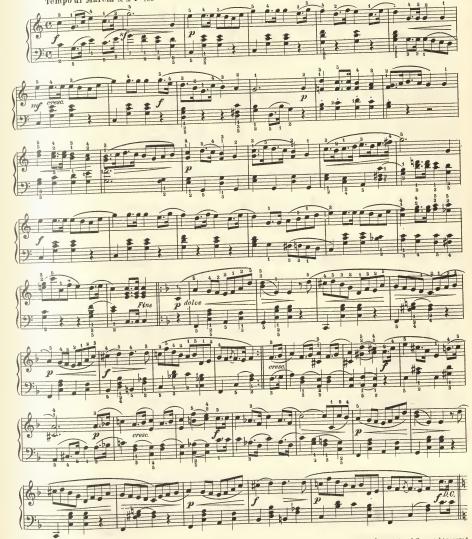


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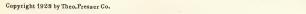
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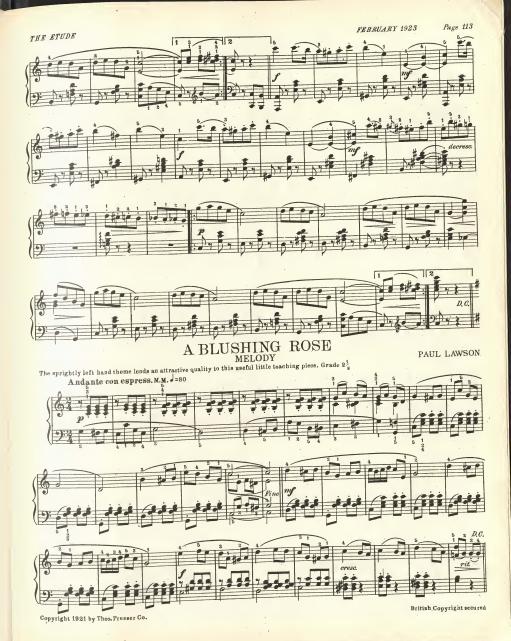
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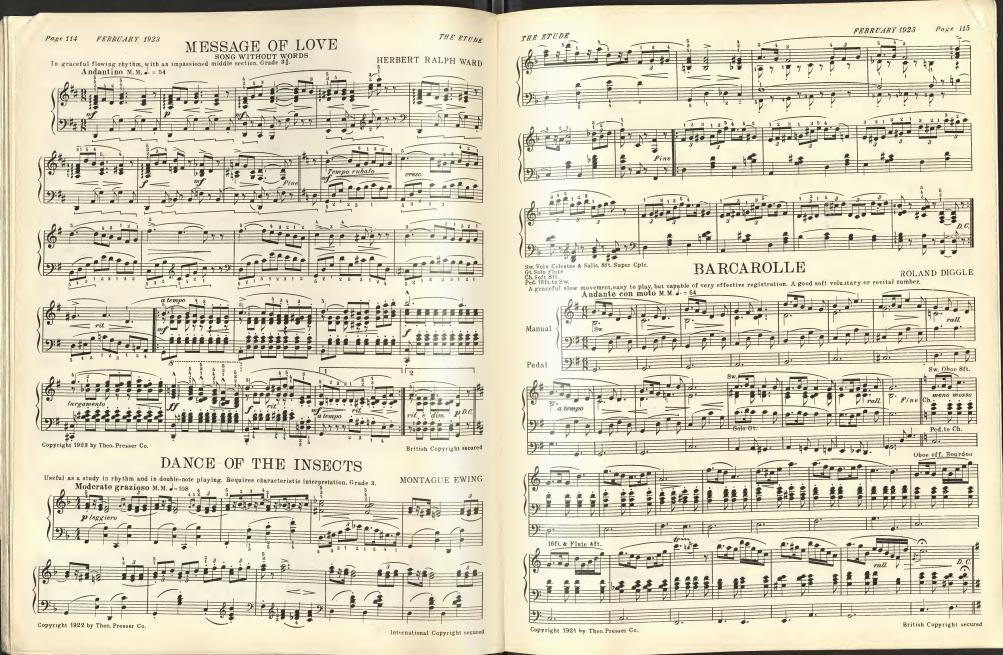






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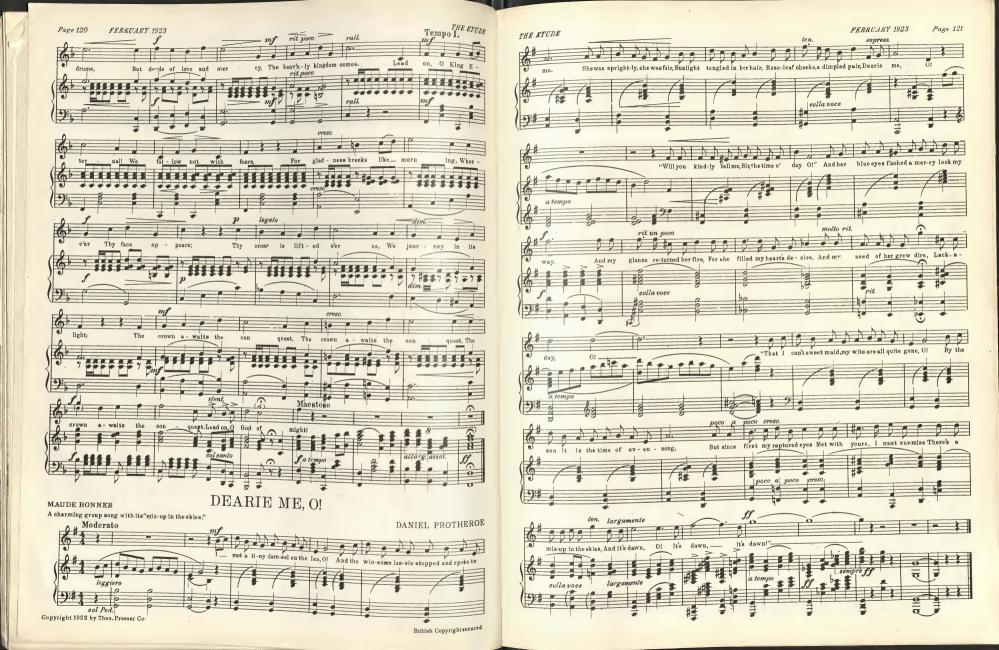


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JUST BECAUSE OF YOU

HARMON BREWER

MARY HELEN BROWN



Don'ts for Stage-fright

By Owen A. Troy

uite distressingly interesting in its effects. audience causes his mind to be taken away onite distressingly interesting in its enects, admience causes his mind to be taken away. Some people, when speaking or singing, are from what he is doing. When centered affected with hoarseness, turn red or pale upon himself, he becomes self-conscious, in the face, display a visage of perspiring The inward analysis, the preeminent desire anguish. Many suddenly discover that they to "make a hit," make success almost imhave two hands which have not been provided with a special place for being kept the subject in hand to the subject on foot. when before the public. So they massage The thing to do is to forget yourself. one another so as to quiet their alarm at Self-reflection never brought success. No one around to the public gaze. Pianists' singer ever entranced her listeners until bands become stiff, violinists' fingers refuse she forgot herself and became lost in her to manipulate, cornctists' lips refuse to be song. Forget yourself, and timidity and

Strong men, when before an audience, often quiver and shake like a lone au- which experienced artists learn to prescribe tumnal leaf. Soldiers who have faced the for themselves: bayonet charge, act almost cowardly when appearing before the public. A college boy recited an address. His professor asked. "Is that the way Cacsar would have spoken it?" "Yes," he replied, "if Caesar had been scared half to death and as nervous as a cat." And so this affection goes the rounds, always helps. affecting all classes of people.

THIS bane of every public performer is inexpressible effect upon a person. The

flexible, all because of this evil of stage- fear will evaporate as frost before the heat

Here are some stage-fright Specifics

Don't let coughs and sneezes bother you. Don't look scared to death; smile, it

Don't fail to relax, stiffness is the over-An audience has some kind of mystic, ture to stage-fright.

The P. O. Conservatory

By Izane Peck

"How did you learn to do so many things Valse d'Adele by Zichy (who, though when you did not have an opportunity to possessing but one arm, played wonderfully go to a conservatory? "I went to the Post Office Conservatory,"

replied Eunice Claxton, the girl who lived five fingers). on the edge of the mountains.

"You mean a correspondence school?" "No, not that, but a kind of school of At first Eunice's left hand work seemed which I was the principal. The cost was impossibly difficult; but after a time she only the cost of the music and the postage. found that she could produce satisfying The alert student can learn a great deal effects with the one hand. Besides, she was from having a graded list of music such as forced to listen more carefully than had was provided by the publisher in The Guide been her habit; and before the summer to New Teachers of the Pianoforte. The months were gone her hand had improved guide cost me nothing. I marked off what wonderfully in agility and strength. Then, I wanted. My greatest need was material too, she had memorized a small repertoire for the left hand

Within a week the postman left Eunice uses a package of music. Surely this thick it was-every bit.

It included :-

by Berens, Books I and II.

from the Operas.

Walts by Arthur Foote,

of the sun.

Don't forget to breathe rhythmically Don't start until you feel comfortable. Don't give a "rap" what the audience, thinks; think of your art.

well so that often those not seeing him could not believe the performer had but

Transcription of the Sextette from Lucia for left hand alone.

of left hand selections for recital and other

"Oh. Mr. Saunders!" she enthused when bundle was not all for the left hand. But she returned to his studio for her first fall lesson, "that which threatened to spoil my vacation has made my left hand a real, live Exercises and Etudes for the Left Hand, somebody, and no longer a mere weakling."

y Berens, Books I and II. "Miss Eunice, you have given me an idea Schule der Linken Hand, by Kohler. that I shall utilize with other students this This contained Folk Songs; also Songs winter. Only," he smiled, "I hope none of them will have to break an arm before Book of Left Hand Pieces by Sartorio. being willing to benefit by left hand prac-

Making Success a Habit in Music

By W. Francis Gates

Success in music as well as other things energies are awakened. can be cultivated to a large extent. It has three main elements: First, adequate preparation; second, attempting tasks in which early stages. They, even more than adults, the accumulated ability is fully equal to its live in to-day. Give them a thing to do that

to make a pupil's progress a series of little week they will have conquered it. triumphs; or, on the other hand, a series of daily and weekly failures. Success begets success, and failure breeds more fail- and they will do it. That is establishing the

Illustrating this by piano lessons, gives it in a moderate time.

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Most musicians live from day to day, teacher make successful pupils.

Some people are apparently successful. When nothing is in sight to reach, we are as a matter of habit. Others are habitual listless; but give us something we can gain to-day, to-morrow or this week, and our

Life is made up of a series of little goals. And so it is with children in the completion; third, indomitable persistence. they can gain in three days or a week, and A teacher of music has it in his power nine times out of ten at the end of the

Recognize the success; congratulate them success habit. The successful attitude can be culti-

the pupil something that he can conquer in vated, but it takes a successful teacher to a short time. Do not place the goal so do it. A teacher is known by his pupils. far away that he cannot hope to reach Successful pupils make a successful teacher just as surely as does the successfu



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TO the human mind many things are out of focus. This accounts for our lack of certainty in forming judgments, and our general muddling of things which are inherently simple. It is also responsible for innumerable picturesque opinions, and theories that theorize the subject out of existence. Conflicting theories are always associated with "low visibility." The moment there is clear vision all argument automatically ceases. Will such a time ever come to the singing world?

Knowledge comes with experience. We do not inhale or absorb it from the surrounding atmosphere. Furthermore, it is altogether a personal matter, something each one must demonstrate for himself We err if we think that each generation begins where the preceding one left off. tion go beyond their predecessors and so and that consonants have a tendency to deton go beyond their predecessors and so and mat consonants have a tendency to de-become leaders. Most of us trail along stroy legato. Some consonants stop the stroy legato. Some consonants stop the strong training to the security of the second to the se secone leaders. Most of us trail along set of secone constonains stop the win second construction of the behind at varying distances and new completely; for example, p., t, s sist of some stupid mechanical way of character, up. Why is this so? Not having which have no pitch. Others, such as b, trolling the vocal machine. I central trails a construct the construction of the constructi the gift of omniscience, my answer would d, g, which are subvocal, are almost cerdoubtless appear speculative, so it is with- tain to interrupt the flow of tone. The held; but the fact that it is so explains reason why consonants interfere with why some of us are teachers and others legato is that they are usually produced willy sollie of an electric structure. The unprecedented growth of with more or less tension. The mastery it is, consequently the less scientific. From and fleetness of the florid style. From music in the past century is due to a few of the difficulty lies in learning to enungreat leaders and a large number of industrious followers. This company of followers constitutes the student body, and each one must begin at the beginning. We sometimes overlook this and take too much for granted. Nothing is easier than consonants will always stiffen the throat. getting ahead of the student.

Overlooking Foundation Work

In order to sing well, the present generation of vocal students must learn the learned. Nothing must be overlooked, any part of the vocal mechanism. nothing taken for granted. I believe I am Further: We know that the power of right in saying that the mistake most tone depends primarily upon the amplitude often made in voice teaching is that of of the vibrating tissue. Or, to simplify, slighting or sometimes entirely overlook- the power of the singing tone depends ing the foundation work. There is no primarily upon the pressure of the breath. other way to account for students attempt- We also understand that the vocal cords ing in the first year what should come in must offer enough resistance to the breath the second or third.

subject is to think accurately about it. ance is insufficient the tone will be breathy. Nothing can resist the power of right If it is too great the tone will be harsh thinking. The question which should con- and metallic cern the student is whether he is thinking along a line which, if followed, will lead to a satisfactory conclusion. It is the business of the teacher to direct his thinking to that end. If the teacher is wise he will keep away from the subject of vocal physiology, at least for the first year or two. One may learn all that the vocal mechanism is expected to do in singing without involving himself in the maze of

Things That are Common but Fundamental

teachers are familiar, and have been for euphonious label it may carry. ages, but which are new and important to ages, but which a students. For example, the vocal cords which we cannot get behind. For exam best voice production the singer is least ficial view of the matter. Breaks in the exist for one particular purpose—to pro- ple, when the idea is right and the medium conscious of the operation of the vocal in- voice show imperfect control of the instruduce pitch. They do not produce vowels, through which it is expressed is rightly strument; for no vocal mechanism can proment and may be easily corrected; but to fleither do they make the tone clear or controlled the resulting expression will be duce a beautiful tone unless all of the parts argue that two or even three octaves of somber. The vowel and quality (the fin- right. If one sings what, to the trained involved are responding automatically to voice can be produced with one length and ished voice) are effected in the vocal ear, is a beautiful tone, he may rest ascavities, the pharynx, mouth, and cavities sured it is rightly produced; for if it good tone production but an idea of beauty lack of fundamental knowledge that is allo of the head. The vocal cords originate were not correctly produced it would not perfectly expressing itself? A honoledge gether inexcusable. The human volce can sound waves and these are converted into sound right to the trained ear. Is such a of the structure of the instrument has no no more do that than can the piano; and voice, that is, vowel and quality, in the tone scientifically produced? It is; and a more to do with good singing than with instrument makers knew it to be impossible cavities through which they pass before tone that is not beautiful is not scien- good violin playing. In both instances it before the first piano was designed.

reaching the outer air. ducing pitch, if there is an open channel ent conclusion. to the outer air the result is a vowel. But a beautiful tone produced without and painting pictures; and this scientific. It never produced an even scale and never When an obstruction of any kind is effort and without conscious direction of bugaboo which is always meant to be im- will. thrown into the channel the result is a various muscles and cartilages makes no pressive, should be consigned to a wellconsonant. These obstructions are the appeal to a majority of the originators of merited oblivion. various combinations of the lips, tongue, scientific methods. It is too simple. teeth and soft palate.

legato is a basic element of good singing It is not sufficiently mysterious.

The Singer's Etude

Edited for February by the Well-known Vocal Expert of Chicago

D. A. CLIPPINGER

A Vocalist's Magazine Complete in Itself

Singing Thoughts Known and Unknown

By D. A. Clippinger

ciate consonants with as much freedom as one to three years of this so-called scienvowels. Consonants are points of inter-tific teaching come under my observation. ference, consequently they must be dis- I have never found voices in worse conditinct but short. An attempt to prolong tion. Here are the things to remember: Enunciate consonants with the same ease as vowels.

continuity of tone.

Consonants must not cause tension in to convert it into sound waves of sufficient The first step in the mastery of any power to create resonance. If the resist-

Is It Scientific?

Now what has been mentioned above constitutes one step in the process of good tone production; namely, forming right conditions of the instrument. The other verely injured his prospects by making the lower thick voice up as far as is physicand even more important step is forming such claims. the right concept of tone,

condition of the instrument which is to emerge wiser and better. With others it alent to saying that the entire voice is proproduce it must be the basis of any system of tone production worthy of the the end. name. A system which does not work It will be admitted that the aim of all leads me to an entirely different conclusion. consciously and definitely for these two methods, scientific and unscientific, is beau. If by registers is meant the breaks so often The following are ideas with which all basic elements is spurious, I care not what tiful tone. Therefore, the most beautiful heard in voices, then I cheerfully subscribe

There are certain facts of expression ally produced. Now it is a fact that in the the trained voice. But this is a very supertifically produced; and by no legitimate is the artistic sense of the performer ex-

lacks ponderosity and impressiveness. It Continuing, we all know that a pure is also barren of scientific nomenclature. d'usty difficult and greatly lowering their ber. But if the laryngoscope and according the continuing the c

I am thoroughly "fed up" on this alleged scientific twaddle, Most of it is pure buncombe and is put forth for commercial reasons. The more the scientific side of a method is emphasized the more mechanical

More Scientific Methods

Consonants must not interfere with the usually consist of some knowledge of vocal anatomy, a few ideas with which all A rigid throat is one that is controlled by voice teachers are familiar, and some me-chanical stunts. This is hailed as a dis-controlled by the right alon, that of freecovery of something that has been period- dom, relaxation, it immediately loses its ically lost for the past three centuries but rigidity. never before rediscovered. We are invited to discard all we have previously learned and accept this as the voice of God to this that all previous offerings were conceived ing voice, and which is been familiar to voice teachers in all ages. necessarily difficult. It is difficult to write anything entirely The one who says there are no regisnew on the voice, and many a one has se- ters in the voice, and then proceeds to carry

tone may be said to be the most scientific- to the tenet that there are no such things in

scientific method the teacher who gives bio time to developing the pupil's tone concent and showing him how to produce it without effort is the only one who may legitimately claim to have it. What is a vocal student? As it presents

itself to the teacher it is an undeveloped musical mentality. It may be highly developed along other lines but it comes to him for the purpose of learning how to express itself through music. This differs from all other forms of expression, and when mastered it enables one to stir human feeling to depths that can be reached in no other way, and gives him "Great power to develop in this student a musical mentality: in other words, to produce an artist This he does by giving him right ideas of everything involved. He must give the student the right idea of tone quality, yowel formation, resonance, tone color, freedom, sostenuto; of contrast in power, tempo, and quality; of proportion, harmony, unity; of mood, atmosphere, how to express the endless variety of emotions; the breadth and dignity of the Oratorio; the emotional intensity of the operatic aria; the lightness start to finish he is dealing with ideas and their expression. When the mechanism is controlled by the right idea it will always function properly.

But here the question is invariably asked: "What do you do with a rigid More Scientific Methods

throat and tongue, and with one who can

Every year one or more scientific methor

pot get his high tones?" This kindergarten ods of voice training are evolved. They question doubtless will be asked to the end of time and there is but one answer to it controlled by the right idea, that of free-

The one whose high tones are difficult age. A number of times in recent years has a totally wrong idea of that part of his we have read books whose authors mod- compass, and there are noire wrong ideas estly admitted that they contained the first about the upper voice in circulation than and only simon-pure scientific method thus of all other parts of it combined. That far youchsafed to an abandoned world; part of the compass lying above the speakin vocal heresics and savored not of truth; head voice, is rarely an amalloyed joy to but in reading these books we have been the singer. It is the one great problem in unable to discover anything that has not voice training, and yet its solution is not

ally possible, is courting disaster and is Many teachers in their early experience doomed to a sorry end. The assertion that Perfect concept of tone and perfect pass through the scientific stage and there are no registers in the voice is equivbecomes chronic and they adhere to it to duced in one register, that is, with one mechanism. My experience with the voice

Further, when the vocal cords are pro- process of logic could one reach a differ- pressing itself through the instrument. the problem of the head voice; but it has Singing is an art no less than piano playing ruined more voices than can be numbered

> The upper or head voice is produced with a lighter mechanism, a shorter and thinner Those who adhere to these mechanical vibrating tissue as the laryngoscope and methods are making their work tremen-camera have proven times without numefficiency. If there be such a thing as a been invented one's common-sense should

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scope was invented. In the rightly produced voice, which overwhelming, means a voice in which there is no resistance or interference intrinsic or extrinsic, study for singers. When the voice is there is a constant automatic readjustment formed technical work should begin and be as the singer passes from one end of his followed diligently until the singer has

is foolish to continue singing with full ibility always adds a brilliancy to the tone voice and expect thereby to get rid of that that can be obtained in no other way. condition. The solution lies in practicing with a tone that can be produced without new habit of singing without resistance is

Practice with the Full Voice

lieve in a serious study of counterpoint for study technic long and earnestly. think horizontally, that is, melodically, and little short of being a great artist.

lead him to this conclusion. The Italians saves him from being a part of that deadly learned it two centuries before the laryngo- scourge of perpendicular music, the output of which in the past fifty years has been

I believe in an equivalent of technical complete mastery of the florid style. The If the upper voice is thick and throaty it process of acquiring a high degree of flex-

Decrease in Technical Study

Since the advent of the Wagnerian drausually means using half voice until the matic recitative and its effect on all subsequent composers, there has been a marked decrease in advanced technical study among singers. Modern opera demands less of it than did the operas of a century There are some, perhaps many, who be- ago. Notwithstanding, in all ages coloralieve that practice should be done with full tura singers have reigned supreme, and voice, but I have in numerous instances they still have the greatest drawing power. succeeded in building a beautiful upper This will never change for the coloratura voice where it had been rendered useless is the pure singing style. One can easily by heavy practice. Therein lies the proof. tire of dramatic recitative, but of a bril-Everything has its technic. I still be- liant coloratura voice, never. Therefore, composers. It gives one facility in han- singer who attempts a career without it dling the materials of music, teaches him to will be handicapped and will always fall a

Trying the Voice

By D. A. Clippinger

HAVING the voice tried is a habit that Who is the loser? The teacher loses his fastens itself upon some people like liquor time and perhaps his temper, but he has or opium. They are continually going purposely or inadvertently inoculated the about from one teacher to another with the visitor with some germs of his method, and question, "Will you try my voice?" Be- pitcous to relate, here is where the eternal immediately disappear.

diaphanous and altogether hazy prospect. keeps him eternally going, but the teacher These good people are willing to take the takes unto himself the consolation that he teacher's time and listen to his advice, but helped to fix him so no one can get him. they do not consider it of any value be- Herein is his compensation, cause they are always unwilling to pay for They seem to enjoy having their voices tried as some men enjoy having their heads aggregate of all those whose lives are derubbed by the barber. They speak of going down town to have their voice tried as they speak of going shopping. They never study. They have no idea of studying. One who will take all of the time the teacher will give, with no thought of compensating him, is not at all likely to spend money for singing lessons. These vocal nomads skillfully avoid the psychological moment, hence no teacher is able to close with one of them. In point of "elsewhereness" they put the classic flea to a more or value, you understand, and make the less open shame.

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postpaid.

fore you have had time to answer, the law of compensation obtains with all of its second question, "Do you charge for trying immutable features and classic appurtevoices?" is asked. If the answer to the nances. Think of having one's mental second question is in the affirmative they vineyard overrun and outraged with the germs of a dozen or fifteen different vocal No teacher ever waxed rich trying methods. It fills the victim with an unrest voices. All that he ever gets for it is a that burns holes in his moral fiber and But in this process there is considerable

waste of raw material, so to speak. The voted to the vigorous pursuit of having their voices tried forms an element of no mean proportions, which, if directed into the channel of legitimate vocal traffic might vield the profession goodly dower, as it were. True, the constant trying of voices brings the teacher in contact with much vocal material, new and old, and thus enlarges his experience, his fund of anecdote and his nerve cells. These all have a social teacher a power in his community.

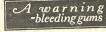
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New Records of Interest to Musicians By Horace Johnson

It is very evident that there is constant record and typically a Karle production. improvement in the phonographic repro- As you all know the song, I feel that more duction of instruments and the voice. Yet comment is unnecessary.

we are not aware to any great degree of There is a new record of another little we are not aware to any great degree of this gradual gain of accuracy in production of tone until some record is published during the past year or two. This is which is the paramount of all previous I Passed by Your Window, and Margaret publications of its type. Then it is we Romaine sings it for the Columbia, How compare such a record with disks of its many know that Hazel Dawn, the actress compare such a record with disks of its many such that Yank Bawii, the actress class and begin to understand how much of "Pink Lady" fame and Margaret time and effort has been spent in research Romaine are sisters? With this little song and experiment to have gained the stair Miss Romaine proves her ability to interof excellency attained. Two records of pret to entire satisfaction a simple and this excellency are new releases of the dainty little melody. There are no end-Victor, "Les Preludes," Parts I and II, enzas, trills or other vocal pit-falls in this the Symphonic Poem of Liszt, played by selection, and though it may not seem so. the New York Philharmonic Orchestra because of their lack, such a song is the under the direction of Willem Mengelberg, more difficult to "put over" so that an audiand are the finest orchestral reproductions enee never loses interest. This is the I have ever heard. Nothing that can be kind of a record which will debuilt your said would express my full appreciation of mother and father and fill that vacant niche the magnificent way in which this splendid in your library. aggregation of musicians has played, and words become improverished when I new Lucy Gates disk of Barnhy's famous

attempt to congratulate the mechanics of Sweet and Low, which she sines with the an organization which can achieve this assistance of a male quartette. Miss Gates unusually meritorious phonograph work, has a smooth and velvet-like quality in her Part I of the two records begins with yoice which is beautifully expressed in a broad lento movement of the strings in this record. Her high tones are clear and fine full vibrant tone. The wood-winds bell-like and the added feature of the male enter in perfect balance, playing with pre- quartette helps to bring out the beauty of cision. This theme builds with strengthen- her vocal production. Here is an artist ing volume into a bold rugged theme worth studying and many students of where the violins weave an intricate pattern voice could gain much knowledge by of ornamentation upon the combined forte listening to Miss Gates' record analytipower of the rest of the orchestra. The cally.

interwoven melodies during this portion of One other Columbia record the month the reproduction are carefully pointed and is worthy of attention. This is the violin accentuated, with particular attention paid reproduction Toscha Seidel has made of to a step-wise downward progression of the Angel's Serenade. He plays the familiar and peaceful selection with marvelous In Part II the cadenzas and trills of phrasing and shading, depicting accurately the wood-winds have registered true and all the latent melodic charm which at holds. musically. At the entrance of a counter- He has caught the spirituelle beauty which theme the composition takes impetus in permeates the composition admirably, tempo and builds to a smashing climax Violin students are advised to example this elearly interpreted in no way blurred in record carefully for in it you will easily the registration of the disk. The tympani discern the clever way in which Mr Seidel are used with discretion, yet accentuate sustains long phrases and the expluss of rhythmic values. The record ends softly his production. The record will afford much pleasure to everyone and should The Brunswick publish the first record have a popular future.

of their new artist acquisition, Sigrid The Edison recent re-creations number Onegin. Mme. Onegin is a brand new many records of interest. Three disks, contralto freshly imported for the Metro- have been selected, however, which politan and she has walked away with all should particularly appeal to the readers honors of the musical world in double of this department. The first of these is quick time. Her debut here in New York a record of the Rossini Barber of Seville was as soloist at a symphony concert; and Overture played by Creatore and his Band. the audience, including the critics, vicar- The Edison deserves much credit for the iously tore their hair and rent their gar-splendid mechanics which allow this ments, so delighted and enthusiastic were Overture to be played in its most perfect they. Then came Mme. Onegin's debut at form. There are no holes, no semblance the Metropolitan. Again the audience of blast, and no wooden and unmusical and critics acted in like manner as at tones throughout the re-creation. Creatore Onegin's first appearance. Yet again Mme. builds an accurate reading of the Over-Onegin made her debut in a song recital ture and accentuates his brasses in moderlast week, and again the audience and the ate manner to give true quality to the critics acted as usual. Mnx. Onegin has a reproduction. For a band record, this

attention students of the fiddle should So, the Brunswick have published her pay to such publications, there is the new first record, an unusually fine reproduction violin re-creation Frederick MacMurray of Mein Here (My Heart at Thy Sweet has made for the Edison as much as any Voice) from "Samson and Dalila." I other disk. This is an unusual reproducwill restrain myself from tearing my hair tion inasmuch as it is a record of the in telling you how good this disk is, though violin played entirely unaccompanied. The it would be possible to do so easily. selection recorded is the well-known In the first place, Mme. Onegin has Ascher transcription of Alice Where Art

The third Edison re-creation is a new On the same Brunswick list Theo Karle record of Anna Case singing two of the contributes a record of the ballad John familiar concert songs of the day. Love McCornack has made famous, A Little is the Wind, by A. Macfadyen and The Bit of Heaven, by Ernest Ball. It is a good Little Green Leaves, by Charles Gilbert

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voice is exactly the type to interpret them. On the other side of this record Miss she places in this record,—the joy of interprets it charmingly.

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A ssuming that an organ student has advanced far enough to have a church of his own, a good organ to play and practice on, a teaching connection, and that his outlook on life and its opportunities is an ambitious one, what advice may one give him as to the various problems that concern him, their nature, and the ways in which they may be solved?

Salaries for organists are low. There was a time during the war, especially from 1916 to November, 1918, when there was a scarcity of church players and salaries in some few cases were raised slightly. This was a time when concerted action on the part of organists might have resulted in memories, nowever, and me protessionals were in the war and the substitutes were as all his spare time excepting that devoted accuracy. He ought to have acquired the merely a tone that, through the art of the better financial conditions. It must be rea class mere stop-gaps and without a feel- to exercise and necessary recreation, and habit of playing in good rhythm and of player, is made to appear louder. a cases mere stop-gaps and winout a rest—to exercise and increasing reciseance, and ing of expit da corps. November 11, 1918, must be able to play the plane whenever attending to the phrasing, Armstice Day, marks the limit of the asked. After awhile he can rid himself. Any of the standard organ "methods" period during which general advances in of this social playing; but it will stand him may be used for the beginning of lessons. salaries for organists were at all prac- well in hand at first to be always obliging. These may well be supplemented by visits making the listener think he hears accents

and ten thousand dollars a year. I know time when the ladies of the congregation qualities of the stops, the acoustical theo- in C major. No. 1 of the "Eight Little positively that an Episcopal organist in find time to attend, and ought to have ries underlying the mutation stops—these Preludes and Fugues." It runs this way: New York a few years ago received attractive programmes. If he manages to will form the basis of subsequent study of nearly ten thousand dollars from his play the things people like to hear, and registration. The pieces found at the end church, but after hiring singers, buying does not have the absurd idea of "educa- of books like the well-known primer by music, and paying an assistant or two, he ting" the public at large, he will gradually Stainer, are of much less value than the netted about thirty-eight hundred dollars; have crowded houses, thus introducing exercises that precede them. It is much his work was so onerous that he was in a himself to the community as a good better to begin the Eight Little Preludes was, consequently, unable to do any teach. In some cases the church people will pupil is ready for them. These are found for the young player who is the a planist. ing or writing. Outside the largest cities allow him to have a studio in the church in the Widor, Peters, or Brettkopf and Bearing in mind that the orean tone reor even less.

It is evident that, after paying annually from seven hundred to nine hundred dollars for board and lodging, there is little left from the average salary to pay for clothes, music, books and recreation. In other words an organist, merely to exist on this planet, needs to earn at least seven to nine hundred dollars annually. Despite popular notions on the subject, it is fair to say that in any city of the size of Worcester or Providence there are hardly six men who earn as much as nine hundred dollars from their position; or, as our English friends say, "from their berth." I am leaving out of account Roman Catholic and Episcopal organists who have a large church and elaborate music; for example communions is private teaching.

Teaching

Let us imagine a young man starting out in his first "berth" as organist. He has a church with a non-liturgical service, a good three manual organ, a chorus choir and four good soloists. He has, first, to will find that the congregation will not alpupil are less in demand, and would be less
ways agree with him in the choice or per
full many find that the congregation will not alpupil are less in demand, and would be less
cellent swing; but the rhythmic range of shortened. It is by no means easy to play formance of the music; but he must accede useful even if in existence. graciously to the wishes of the people who pay his salary, and bide his time. He must learn the must expect the most expect that the must learn the must expect the most expect that the must expect the most expect that the must expect the most expect that the must expect the most expect the most expect that the must expect the most expect the most expect that the must expect the most expect that the must expect the most expect that the must expect the most expect the most expect that the must expect the most expect that the must expect the most expect that the most expect the most expect that the most expe make himself personally popular with the experience of his teacher; finally a positive on the organ, the actual dynamic accent great care, will be uneven. A steady young people of the congregation, for it is piano technique. He need not be an ad- on the king of instruments is missing, save rhythm depends largely on the evenness of from them that he must get his pupils. He vanced player; but he ought to be able to when the sudden closing of the swell-box the shortest notes in the passage or piece. must accept every opportunity to play in play the easier Songs Without Words or may give it. By reason of this rhythmic There is a more subtle reason why notes must according to the must practice other pieces of those grades with absolute defect a greater burden is put upon the per- before rests should be terminated before

The Organist's Etude

An Organist's Magazine Complete in Itself

Edited for February by DR. HAMILTON C. MACDOUGALL

The Young Organist and His Problems

So soon as he feels that he has secured to the interior of the instrument, where and rhythms which have no real, absolute I was told the other day that the salary a footing in the congregation he may ask those parts of the organ fundamental in existence, he must pass through a period of and fees of the organist of a well-known for permission to give some organ recitals, its construction may be pointed out. The discipline in playing notes as they are New York church amount to between nine These will be free, ought to come at a various features of the console, the tone- Take for example the subject of the Fugue

organists who receive a thousand dollars itself, but if not it will be all right for a salary are few and far between. Many few years to go about from house to house, ing sequence, viz.—Nos. 7, 3, 6, 2, 4, 8, 1, until the key is released, we can see that excellent organists are paid no more than As his class grows larger he can increase and 5. Some time during the year one may unless carefully articulated, the first and eight hundred dollars and it will be his fee to new pupils (keeping on old ones well take one of the easiest movements second tones will seem to be one continuous found on examination that the average at the former rate), doing this every four from one of the Trio Sonatas, for although sound. If any one doubts this, let him go young organist has to begin on as little as or five years. By this time he will have a perhaps too difficult to be mastered, it will out into the church and note that the two two hundred and fifty dollars per annum studio down-town, renting it for part of bring the student sharp up against the real tones certainly seem like one longer sound the time if he has teaching in the neighbor- difficulty of organ playing-which is play- unless there is made a space between the ing towns. Many teachers secure addi- ing a tenor part instead of the lowest bass first and second tones. In other words, the tional prestige in their own town by secur- with the left hand. ing a teaching connection in a larger town near by. Here the automobile is of great

the organ, a man with a good address first exercises with left hands and pedals for such cases is this: In the case of reshould not in five years be making a thou- alone are well under way. The commonly peated tones detach the first distinctly from sand dollars in addition to his church work, recommended plans of (1) hands alone, the second. Mind, this is a ne not to An unmarried man ought to be able to save (2) Soprano and Alto with right hand, change the passage as written but to semoney and prepare for the happy time Tenor with left hand, and Bass with cure the exact rendering of which the notes he would like to make a home.

A Five-year Course for Organ Pupils

of material ready for his use in teaching rious ways of playing hymn-tunes may be ing-out to the bitter end (sostemuto) of the the Roman Catholic Cathedral in Provi- his instrument-in fact it is a case of the learned, not only because the practice so organ tone has the result that the tone is the roman cannonic cannonic manner of riches. It is highly probgained is of great value, not only because carried over into the rest. If there is any These men devote all their time to the able that he will try to recall the first steps hymn-tunes form in themselves a body of doubt about this, play an organ side by side church they serve and must be paid enough he himself took in organ-playing and give musical literature of great interest and with a piano and note how "fuzzy" the church they serve and must be paid enough to like an in organ pasying and give to live on comfortably. The solution of to all his pupils the same technical exert even value, but also because the improvisation organ tone is, how it lacks termination. this problem for organists outside those cises, studies and pieces he himself worked tions of the church organist will be founded. Compare it with the clean, incisive tone of at. This might be the thing to do if all on these interesting pieces of music, and he a clarinet. The practical application of dissatisfied with giving everybody the same excellencies. medicine and will want to enlarge his list. In the second year of study the Eight up at the exact moment that the rest is due of remedies, He will then find that there Little Preduces and Fugues may be fin- it lasts over into the rest, and hence is too are no graded courses for the organ as for ished, and the practice of the easier of the long. It must, therefore, be taken up just the piano. The people who study the organ more florid fugues may be begun. And before the rest becomes due, "But," it will have church playing in mind, and differ this leads us to the main object of the be objected, "if there were a note instead and four good soloists. The has, hist, to prove that he is entirely competent to diprove that he is entirely competent to di-rect the music and play the organ. For who take lessons simply to learn to play, The organ is deficient as a musical in- up precisely as the note in place of the rest rect the music and play the organ. For the first year he will get acquainted with not to learn a certain type of playing. Or- strument since its rhythmic range and was played, would it not?" Of course, but the first year he will get acquainted with the church people and seek in every way to gans differ so much in size, capacity and power are both small. In the case of sim- that is just the point! There is no note the church people and seek in every way to mechanical arrangement that in the nature ple rhythmical relations, the organist can there, but there is a rest! The principle anticipate and carry out their wisnes; no of the case "graded courses" for the organ render a march or a grand chocur with ex- is expressed thus:—Notes before rests are

and Fugues of J. S. Bach as soon as the

Begin Hymn Work Soon

when he finds the woman with whose help pedals, (3) Soprano as solo with the right are a feeble and imperfect index. hand, Alto and Tenor with the left hand, and Bass with Pedals, may be adopted. Hymn-tune playing may be and ought to be A second and important principle is con-The young organist will find a good deal carried on for years, not only that the va- cerned with notes before rests. The holdpeople were alike; but he will soon become needs to be steeped in their characteristic this comes in the proper taking-up of the

the organ is as much less than that of the accurately the fugue subject given above: The first requisites for an organ student piano, as that of the piano is less than that any one who can do it has gone far on the

former; for, if he lose beats in playing the piano or in any other way fails in his rhythm, he can get back to the straight and narrow path through the dynamic ac-

The organist, since he can not accent. except by indirect methods, is unable to convey the impression of the correct rhythm unless he plays the notes in their exact time-relations. That the organ is not capable of accent will be violently disputed by many organists; which is largely because they fail to distinguish between the feeling of the "swing" of the music (which is entirely internal) and a dynamic accent itself, which is absolute. By an "accented" tone I mean a tone which is absolutely louder than the tones on either side of it, and not

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first tone is made over into a sixteenth, followed by a sixteenth rest. \s regards tones 3 and 4 the case is quite different; Since the student is to prepare himself the fourth tone necessarily cuts off the There is no reason why, with piano or for church playing, it is well to begin third tone and hence the two are not voice as a teaching subject in addition to lymn-tune practice almost as soon as his merged into one. The principle suitable

Notes Refore Rests

fourth note in the example. If it is taken of the rest the fourth note would be taken

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Ex.2 Allegro Allegro

terminated by the playing of the note at e. note at f.

The Phrasing Touch

The continuance of the organ tone, that is, its prolongation into a rest following it. becomes of great importance as regards phrasing when the more florid Bach pas sages are played. Preludes like those in the Widor edition of Bach, Book II, page 34 (Fantasie in G major), page 42 (Praeludium in G major) may be worked through in the second year. The passages in rapid notes need to be played detached, and not egato, for if played legato they will sound "smooched."

This leads to a consideration of at least three kinds of organ legato. (1) The overlapped or "passionate" legato, as Dr. Turfirst-type finds its use in the slower, more expressive, poignant, or romantic melodies;

that what appears to them at the console as are effective and interesting. It is an exlegato is legato.

Third Year

could be farther from the truth than that the instrument; the second, lighter and Bach's works are of uniform excellence), more sprightly, the third climactic, power-St. Ann's in E flat, the Toccata in F major, ful and brilliant. All this makes the work the three great Preludes and Fugues in A a favorite with organists who know it. minor, B minor and G minor, and last of For sheer musical beauty and content the all the Passacaglia,—all these may be Saint Ann's Fugue is vastly superior to the studied sometime during the years third to Toccata and Fugue in D minor. Nor must fifth. The trio sonatas ought to be we forget the Prelude to St. Ann's Fugue, sprinkled in as the technical advancement which is formally an extremely interestof the student admits. Always must there ing movement, anticipating in a way the be a striving for accuracy, for rhythmic more highly developed cyclical forms of swing, and later for registration appro- the composers who followed Bach. priate to what the student supposes or feels to be the emotional content of the prelude or the fugue.

Fourth Year

generally accepted, and not to indulge too of music that appeared a century or more generously in the luxuries of discordance later, or what not.

placed in the rest. Take the following: if used at all may well be left until the

It could hardly fail of being counted a fault of both teacher and pupil if Widor, Cesar Franck, Karg Elert and others of the French and German school were studied to the exclusion of the American organists who have written in the large forms, and added worthy and in many The notes a-b, b-c, c-d form pairs of re- cases noble works to the organ repertoire. peated tones. The first tone ought to be disconnected from the second; the note at d is publishers give titles of many works that every American ought to know and play. Now, if the quarter note at e is taken up Many organists are desperately anxious to precisely as the note f is played, two play the late published works of Vierne or things occur, viz., the quarter note is pro- Dupre, who would not think of playing a longed (by the nature of organ tone) valuable work by an American. This fifth longer than it ought to be,-and further year, then, might well be devoted to learnthan that, it is mentally connected to the ing some of the notable works by prominote at f. But that is quite wrong, for the nent men of our own country. It is not quarter note at e is the end of a phrase and suggested that anything wider than a judis not to be connected to a following tone. cious selection of the works of any school The quarter at e ought to be taken up or any one composer (J. S. Bach excepted) smartly sometime after the playing of the he undertaken in the five years; eclecticism must be the watchword.

What Bach Work Should an Organist Know?

The time-honored custom of beginning Bach on the organ with the "Eight Little Preludes and Fugues" is not without reason. It is true that they are not the simplest compositions of the Great Master that might be chosen; nor are they of equal musical merit. Indeed their musical merit is not great. But they are characteristic of their Author, and the practice-material is ample. If a young organist can play the eight with correctness, with a certain amount of style and dignity, he is a good distance on the road to strong, vigorous organ playing.

The "small" G minor fugue may be nin used to name it; (2) the notes touching taken up next. It has a taking subject, indinary legato; and (3) the detached le-teresting to the student, and is by no means gato, a contradiction in terms, but sufficiently understood when alluding to the an eye on the Trio Sonatas, taking movebrilliant passage-playing which would be ments here and there as circumstances dic-

the second type, in the ordinary playing may be well to attack the Toccata and Fu-Music of the Toccata type involves the gue in D minor, not the Doric. Of all the use of the detached legato or even of the works of the great Leipzig Cantor this use of the detached legato or even of the makes the most show. Truth to tell it has staccato. The point is that the music must be maked the most show to recommend it; but at the control of the many in the top of the gallery. Organists are likely to think the same time there are moments in it that

The Saint Ann's Fugue is one of the best-beloved-and rightly so-of all the The Bach study ought to be continued. Bach works. The first movement is a won-The better type of fugue (for nothing derful one for the combined diapasons of

The Preludes and Fugues in A minor, B minor, E minor, and the "great" G minor are usually considered as weighty music indispensable to the organ player's technical development. The G minor Fan-Assuming that the Bach study continues, tasie and Fugue, sometimes called Preit is now full time that music giving more lude and Fugue, is popularly supposed to scope for interpretation and registration be be the most difficult and finest of the four taken up. The best pieces of the English, works I have just named. In my opinion, French and Italian school, together with however, the Fugue has little to recomthe advanced pieces (advanced as regards mend it beyond its tuneful subject and its relation to the excessively modern music interesting fluency. The case is far difof Debussy, the French Six, Stravinsky, ferent with its Prelude (or Fantasic.) a and others) of the moderns of all na- marvelous work, whether one thinks of it and others) of the model of the marvelous work, whether one thinks of it tionalities may be practiced. It is well, as a piece of temperamental music, as a however, to stick pretty carefully to the portrayal of varied moods, as a forerunner

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I am inclined to rank the E minor Fugue I have not mentioned a tenth of the (the "Wedge,") and the B minor Prelude really excellent works that aid the organist as superior to the remaining movements of in his vocation; but those I do name are "the Big Four." The B Minor Prelude is a accessible and form a sort of irreducible bit of delicate, involved, supremely beautiful lacework, diversified—to change the
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furne—by bursts of letture feetings. figure—by bursts of intense feeling. One will procure all these books, and I believe hears organists play this fine work with a that the cost would not be more than \$40, loud organ throughout, but they surely are if it were as much—a small sum to pay for indifferent to its refinement when they do so. so many good lessons on all aspects of the

By A. S. Garbett

Perhaps the most celebrated of all the The Hearst newspapers, reaching mil-Griffith, have been among the diversified contributors. The most noteworthy feature is that each has a different recipe to offer.

Nobody yet seems to have realized the value of a seemingly insurmountable ob-stacle; yet if musical biography means stacle; yet if musical biography means anything an overwhelming victory may be FABRIZI MUSIC agriculture of the state of t snatched from seemingly unavoidable defeat. Consider Berlioz, for instance. As

f his professional work.

To be all this an organist needs a good become one of the greatest of all com-

ganist than a library well selected, and Beethoven, cut off from the world of that is a well-selected library thought- music by the greatest obstacle of all-deafully read.

ness—became a master-composer in the
For books of reference Grove's Dic- two great fields for which his disability tionary easily heads the list. Lavignac's best fitted him: he became a master of Musical Education and The Music Dramas musical structure, or "form," and a hold or Richard Wagner, a good biographical innovator in harmony and instrumentation, dictionary, and Dunstan's Encyclopacdic both the results of inner, imaginative musi-

Dictionary of Music (a most excellent work) will complete a list that is good for Wagner was goaded into revolutionary a start. It is difficult to recommend books originality by the very intensity of the on the construction of the organ, that is, opposition offered by the academic thinkinexpensive books; for the organ has ers.

changed so much in the past ten years. Grieg, compelled to spend most of his The monumental work on the Organ in two time out of doors by the dread disease of volumes by Audsley is of course the tuberculosis, became an unsurpassed "musifinest work on the history and construc- cal landscape painter," translating the As to playing the organ in church and beloved Norway into musical terms. It is recital or accompanying the services of noteworthy that he lived nearly twice as the various denominations, the list includes long as Chopin, suffering from the same Dudley Buck's Organ Accompaniment, the disease. Chopin spent most of his time Novello primer of the same name by Dr. in stuffy Parisian studios, and died, as

NOVERO Primer of the same name my DH. In SUMP LATISHED SUMMS, BITCHES, Bridge, and the two extremely suggests modern scientists now know, from lack tive volumes by J. Spencer Curven on Studies in Worship Music. The Organ Accompaniument of the Church Service by Dr. surmountable, that stands in the way of H. W. Richards is excellent, and Organ your musical success, see if you can put it KNOX Conservator of Moule Playing, Hs Technique and Expectation by the Section of the Section Burgets of the Section Burget Playing, Its Technique and Expression by to use before you give up. It may be A. Eaglefield Hull is a marvel of compre- nothing more than a lever to lift you higher.

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As a means of contributing to the development of interest in opera, for many years Mr., James Francis Cooke, editor of the Mr. Berneyerid, the Mr. Berneyerid, and the Mr. Berneyerid, the Mr. Berneyerid, of the Mr. Berneyerid and interpretative notes on several of them will be reproduced in "The Blade". The opera stories have been written by Edward Edward Higher, assistant editor, assistant editor, assistant editor, assistant editor.

"Madama Butterfly"

Philadelphians take a pride in realizing libretto, and the opera was presented for that "Madama Butterfly," by far the most the first time at La Scala, February 17, popular of all operas written in the new 1904, under the direction of Campanini. century, could never have existed had it (The Sharpless was DeLuca.) Unlike not been for the exquisite imagination of the play, the opera was at first a dismal that modest genius, John Luther Long, failure, and Puccini is even reported to whose poetic mind and epic dramatic ideas have offered to reimburse the management. have contributed so much to the artistic However, after much consideration, it history of our times.

of its dramatic origin is unusual. Belasco scored a triumph.
had just witnessed the failure of Blanche The first performance in London took framatic music was written by William in the leading rôles.

conductor in New York City. Before long all New York was talking ese themes (one of which was identified about it. Later, it was taken to London, with Sir Arthur Sullivan's "The Mikado") where it was presented at the Duke of are handled with great ingenuity. The York's Theater, and again met with "wild- whole work is characterized by a kind of agement sent to Milan for Puccini, who fabric one of the richest texture. Vocally, was looking for a successor to "La the leading rôles are far more difficult Bohème" and "La Tosca." Ricordi & Co. than they appear, but Butterfly will long employed Illica and Giacosa to write the be the ambition of all prime donne,

was decided that the failure was due to "Madama Butterfly" was dramatized by the great length and tediousness of the Mr. David Belasco and Mr. Long, and second act, since the original production presented as a play at the Herald Square was in two acts, with the second very long. Theater, in New York in 1900. The story A three-act version was tried and the opera

Bates in "Naughty Anthony." With a star place at Covent Garden, in 1905, while and a theater on his hands, it was necessary the first performance in America was given to have a play, and have it at once. Mr. by the Savage Opera Company in Wash-Long's story of "Madama Butterfly" had ington, D. C., in 1906. The opera was been urged upon him, but only in a dire given in English, with Walter Rothwell emergency was he brought to see that it conducting. It was first given in Italian had possibilities. It was completed and at the Metropolitan Opera House, in 1907, presented in a few weeks. The original with Farrar, Caruso, Homer and Scotti

Furst, long known as an able theatrical In "Madama Butterfly," Puccini shows in many ways a distinct advance in treat-The play was an instantaneous success. ment over his previous works. The lapanfire" success. The Covent Garden man- artistic "smoothness," making the musical

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Act I—The Exterior of Physicron's House, Grov, the nurrings broker, having secured as the property of the property of the property of the control is set of the pre-free property of the control of the property of the control of the property of the property

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The People's Orchestra

By Frederic W. Burry

RUBINSTEIN said: "I prefer the piano to any other instrument because it is a musical entity; all other instruments, including the human voice, are fragmen-tary to a certain extent." So we speak of the piano as being the "people's orchestra." In a compact form, and thus made most suitable and serviceable for domestic use, it offers you the main fcatures of the pipe organ, with its capacities of harmony as well as melody; and because the tone is created by means of percussion, it embraces such effects as

bumble home throughout our land the carries much better than a tone which plano has gathered about it the most sarrow seems louder but is in reality simply works of Seveik and the high arm bowing, matchy indicated by the rules regarding and tender associations. For it the heavy, thick and produced by excessive takes talent as it comes to him, good, bad "positions and triuder associations. For it the daughters of the household longed by day pressure. This, it appears to me, is an and indifferent and turns out uniformly pressure. The pressure is an and indifferent and turns out uniformly the actual tone produced may nevertheless good violations. If he gets fine talent to and prayed in ureams at mgnt. For it exceeds argument in tayor of the find parents saved and economized at bowing arm, advocated by Seveik and Auer of work with, before long that popul is the bowing arm, advocated by Seveik and Auer of work with, before long that popul is the popul is the popul to the fact that the cerery point and planned in loving secrecy.

For it a certain Christmas day, on which German school of clinging ellow and every contest his pupils carry off first. It is then necessary for the fingers, guided every contest his pupils carry off first. the arrival of the plano gave a glad swhered abilities of the works in pages carry on make a sensitive car, to adapt themselves to surprise, was marked as a reledent abilities of the wrist. An upper prizes. What greater project medium the changed conditions, unconsciously surprise, was marked as a reledent abilities of the wrist. An upper prizes. What greater project is a sensitive car, to adapt themselves to expense a project of the wrist. An upper prizes. What greater project carry on the sensitive car, to adapt themselves to expense a project carry on the changed conditions. Unconsciously surprise, was a pages carry on the changed conditions. in the annals of the household,"

It was a diminutive replica of our more modern "square," only where our "ivories" are naturally white, his were black keys, with whites in place of our "ebonies." The instrument was called a fortepianocolors and name reversed. A few years later Silberman brought out a regular three-cornered grand, though much more fragile than ours of to-day. It is known that Bach used a Silberman piano. The pianos John Jacob Astor brought to America in 1784 were possibly the first to be used on this continent. Delicate fiveoctave toys, their demise was early; they were not vigorous enough to withstand the average American winter.

Broadwood's, of London, have generally been credited with the earliest upright, though it has been stated that John Hawkins, of Philadelphia, was the man who invented what is to-day the most popular musical instrument, the upright piano. This was somewhere around the year 1790. fault of which the players themselves are in the middle of the bow, playing two nevertheless cannot fail to be Since that time the piano has made stride usually entirely unconscious (which makes notes to one bow, and gradually increasing promised. The effect of after stride. One improvement was fast it rather difficult for them to correct it, the number of notes to the bow so that of the neck in holding the followed by another during the wonderful even when told) but which becomes very you can go from one note to another and produces a compression intercently century. Thus our beloved piano annoying to their listeners. The follow- from one string to another without the old- organs of the saliva through the irritation is quite a modern instrument. To com- ing examples will serve to illustrate: pare the wonderful mechanism, the product Ex.1 of only the last few years, with the play- (a) incorrect thing of a decade or two ago is to wonder at man's marvelous genius as he works

with crude material. And what use do we make of this all but human machine? From what angle because the player's fingers on the left hand special practice with an object. It will but numan macming from what angle do we view it? A friend who sells pianos lack strength; but, if he will give especial probably take more than a day or a week very carefully given to these points in the do we view it? A triend who sells pianos was telling me of an experience with a attention to practicing with the left hand to overcome the trouble, but do not be beginner, and from the very start no time. was telling me of an experience with a always in a good position over the strings, discouraged. Listen well to your playing should be lost in checking any tendency patience, as the salesman poured forth his oratory, pointing out the merits of his pianos. At last, looking at her watch, she holding down a string. said: "Well, it's five o'clock-I must go

And though few would want or need to emulate some of the virtuosi of days gone by who, practicing exercises many hours every day, knocked out a piano in about two years-the instrument of that period being none too robust in the first place-one must not forget that wear is better than rust, and that reasonable use is what all materials, including pianos, are

The Violinist's Etude

Edited by ROBERT BRAINE

A Violinist's Magazine Complete in Itself

High Bowing Arm and Low

any sense stiffly but in such fashion as to ciples? Is not the proof of good teaching maintaining the correct tonality allow maximum freedom of the lower arm the turning of mediocre talent into The earliest piano was the work of B. Christofori, of Florence, Italy, brought, to its own recular prefection in 1711, to be obtained by the older-fashioned to This is a point the small town teacher with the control of the control

Investigate the methods of those teachers at the present time producing pupils whose which the best violinists earry their stroke to proceed parallel with the proceed paralle

time for I was started in the old way. to see the contortions of a devotee of the The two studies are indissolubly linked. After arriving, as I thought, at a point of old German school with the constant One can be a good musician aithout being considerable efficiency, I decided to change changing of levels and tense "hugging in" a violinist. One cannot be anything but a teachers, going to one who used the high of upper arm and wrist.

By Jean De Horvath

would do well to investigate. It is not Watch any prominent violinist before the difficult to acquire; and the result in Watch any prominent violation of the public - Kreisker, Ysaye, Thibaud or Heifetz—all use the high bowing arm.

Heifetz—all use the high bowing arm.

After watching the ease with child, the study of the instrument work attracts attention; again the high line of arm unbroken by a drooping elbow consider the possibility of making good This point has interested me for some and humped-up wrist, it is indeed painful progress with the first without the second.

Legato Bowing on the 'Cello

By Caroline V. Wood

A common fault among 'cellists (both To overcome this difficulty it is well to a kind of permanent contra amateurs and professionals) is jerky bow- begin by doing some long even-toned lished in the pupil through ing, or accenting every note, especially bowing (no crescendo nor diminuendo). where the interval is very great. It is a on only one note. Then, change the pitch

rect Sourcet Correct



he gets into the habit of curling in all the ment.

Another cause is that he does not hold cnough rosin; but the first two mentioned rests having a shank of metal intended to now. I'll speak to my husband about it. the bow against the strings firmly enough, are the principal causes of jerky bowing, raise the violin to the level of the lower now. It speak to be the stange many closest in the sow against the stange many closest if cellists could only realize how these law. Their stability is doubtful, though there are too many homes where the closed a fresh grip each time the pitch is changed, detract from their playing they would a few violinists have accustomed thempiano in the corner is practically only so and of course this changes the tension of eliminate them and strive for the beautiful selves to their use. In order to fill out the legato of the best players,

this way.

Mr. Albert Spalding, the notably successful American Violin Virtuoso, has been interviewed by Mr. Otto Meyer (assistant to Sevcik and a pupil of Ysaye) on Practical Violin Playing. This interview is one of several violin interviews scheduled for future issues.

Fitness for Violin Playing By M. Gareh

(Translated from the French)

No special physical attributes are necessary for the violinist. It is necessary, needless to say, that he shall be free of infirmities. Arms, legs and body should be normal, well made and without defects. Does this mean, then, that anybody can play the violin? Yes, but on one condition; he must have an "ear for music."

With the violin, the tones are not already made for the instrumentalist. Less fortunate than the pianist, the violinist is forced, so to speak, to make his own key-One of the results of the recent radio arm. Do not think I accepted the new board. Nevertheless, his fingers, guided as well as the major elements of an broadcasting has been to prove conclusively position without discussion and consider-that a fairly light violin tone, produced able comparison; for I was old enough to

Possessing normal physical development, and innate musical gifts, the beginner has nothing to fear in the study of the violin. But along with the study of the technic of the instrument must go the musical notation, time, and the elements of "musical theory." If the beginner is a mediocre violinist without being a good

The proper holding of a violin is a matter that requires long study. Too often, alas, it is treated with indifference, Nevertheless, it is of extreme physiological importance. It may happen in fact that n is estabwrong study. However little he may be disposed toward lymphatis time hitch in your bowing, until you can of the ganglions; and persistence of conplay the scales through several octaves in traction may cause a swelling of these ganglions. Sometimes a congestion in the We do not mean by this that your play- head is produced by pressure on the left ing is to become cold and without any jugular vein, resulting not infrequently in shading, nor that it shall be without temporary headaches and buzzing in the

The attention of the teacher should be the fingers will become stronger than when and work constantly for more improve- toward this contraction. The important point is the balancing of the violin upon fingers except the one with which he is Another suggestion is to have your bow the left shoulder. Experience indicates rehaired as often as it needs it and to use that one should avoid all those foolish chin gap existing between the lower jaw and the shoulder, the following plan will be found suitable: Two small square pads, stuffed with wool or hair, and covered with velvet for choice, to prevent the instrument from slipping. The pads will be three or four inches in size, and tied together at two of the corners. They adjust themselves naturally to the shape of the shoulder; the violin is well placed, and the beginner need have no fear as to the stability of the instrument. He thus is subject to no the dangers of which have been already as a singer. pointed out.

tory organs being in no way affected, tone,

constrictive movements of the jaw-bone, One should breathe as freely and naturally

To hold the violin too far forward over Holding a violin demands no change the chest is liable to interrupt the circula-Holding a violin demands no change une cross is mane to interrupt the cruised from an upright position of the body. One tion of the blood, causing papitations of should, on the contrary, bear the weight holding the violin is of enormous assist-of the body on both feet but rether more of the body on both feet, but rather more lightly on the right foot. The body itself the instrument; it is, in fact, one of the is then in a natural position, the respira- principal factors in securing a round full

Irregular Trills

By T. D. Williams

louder) may be corrected.

"thirty-second" notes.



precisely as written. Commence by beating playing distance above the strings. by each finger.

irregularity in the upward and downward cause the bow to tremble. colling movement of the finger. It is this While this is the most difficult vibrato failure to recede promptly, after the finger to learn in the first place, it is the most has rolled upwards, that makes a vibrato advantageous in the end and the only one sound (so to speak) full of bumps.

A METHOD by which "faulty trills" section between the point and first joint, (those in which the upper note sounds partly under and partly against the side of the neck, nearly opposite the second finger; This flaw is caused by the "Trill Finger" point of thumb not to project above the top failing to rise promptly, thereby making of fingerboard. Then place the second the upper note longer and consequently to finger upon C on the A string (first posithe upper note longer and consequencing in the upper note longer and consequences seem louder than it really is. It is a seem louder than it really is. It is a tom) and gradually withdraw all other common fault on all instruments where the upper note of a trill is made by a dorest which is the consequence of the land from contact with the nock or fingerboard; the only parts The following study will eliminate this touching the neck and fingerboard being fault. It must be practiced with each the fleshy part of the thumb and point of finger separately until a perfectly even the second finger. Bend the wrist slightly outward and commence by causing the Finger habits are best acquired by slow, finger to slide up and down the string about deliberate movements; so this exercise is one inch, an equal amount of which must in "double-dotted eighths" followed by he above as well as below the pitch line. Hold the finger joints rigid, at first, so that the movement comes exclusively from the wrist joint, taking care that the arm remains perfectly quiet and in no way contributes to the movement.

In this exercise, which is only preparatory, press the string lightly. It should be practiced until a free up-and-down movement, exclusively from the wrist, has been Conn instruments supreme. developed by each finger, including the first Musicians master the Conn quickly and find This seemingly exaggerated method will and fourth. All fingers not engaged should this popular instrument a source of profit, work wonders in a short time, if practiced remain gracefully curved at a suitable

After this has been thoroughly mastered tempo until two in a measure, allegro, has the student may commence the study of Since the days of Patrick Gilmore's band to been reached. It may then be advisable to the real vibrato by pressing the finger the present day of Sousa's band, the most cellengthen the trill to two or more measures, more firmly down upon the string to ebrated artists have used and endorsed as well as change the keys, so that Whole as well as change the keys as the change the keys are the change the keys as the change the keys as the change the keys as the change the keys are the change the keys as the change the keys are t as well as Half-Step trills may be made tinuing the wrist movement the same as before.

We might also add that the Vibrato Draw the bow steady and be sure the suffers equally as much from a similar movement of the left hand does not

that can be used to advantage with all the Now, for the benefit of players who fingers, over the entire fingerboard desire to master the Wrist Vibrato (which Practice it slowly at first, avoiding that is the only one worthy of consideration), involuntary trembling supposed by ama-place the fieshy part of the thumb—that teurs to be the real vibrato.

Making Scales Interesting

By John P. Labofish

A hundred masters of the violin might bowings. A hundred masters of the violin might be quoted to bear out this statement, readily be quoted to bear out this statement, the business player can well confine his the only manufacturer that builds the complete frame mentation of the band. tice all 24 scales and arpeggi every day.

A violinist who practices his scales well important bowings. an ane payer can mank an one-castnessed another may speak were with ordinary book of scales and arpeggl, with perhaps words; or one may gain nothing and only one set of fingerings, for all of his success. In fact, to play "business music" same amount of capital; or one man may

Scales are pretty generally admitted to -overtures, marches, waltzes, nothing be the most valuable and important means more is needed than proficiency in the to the acquisition of sound violin technic. scales and arpeggi and a few fundamental

though some young aspirants probably study hour to a few good finger exercises, would disagree with them. Not a single (like those of Goby Eberhardt, Carl successful violinist would think of allow- Flesch, Florian Zajic,) the 24 long scales ing a day to pass without practicing at and arpeggi, (broken into octaves and least a few of the scales and arpeggi, and played as suggested below, as well as in by far the greater majority of them pracscale; practicing the scales with the most

has very little trouble to play in tune in Now, there exists dozens of books of any position. He can execute any run scales, all good, the thorough practice of without stumbling. He can skip to any any of which will develop a competent position. His hand falls on grouns of player. The benefits to be gained from the notes, so that he had only to let his fingers practice of scales, however, will depend fall. No more efficient way of acquiring much on the manner in which it is done, violin technic has ever been devised. Many Just as one person may speak poorly and an able player can thank an old-fashioned another may speak well with ordinary



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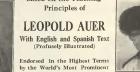
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The books would show such exercises in the first position, and almost every advanced player would consider it unworthy of his time to play them. With a dozen variations, however, they can be made into very valuable studies-perhaps as useful as some of the exercises in the high-priced Of course, still better things may be

the top note is reached, drop the left hand gestions as to the possibilities of work limp to the side; then place the left hand along these lines, and are intended but to back into position and descend the scale set the student's imagination at work.

make a brick and another a statue out with the same fingering. This is not of common clay; so one violinist may always easy, but makes it good exercise. of common casy; so one of the common casy; so one of the common casy; so one of the common case, and carried the common case, while another may make find fifteen or twenty more variations of practice of scales, while abouter may make the same scale. He should try his hand at new fingerings. This is fascinating, as As a suggestion, below is the most clewell as profitable, and may be done without looking at the printed scale.

The following arpeggio will be played with the same fingers on the same notes, ascending and descending. From it, also many other forms of fingering may be



done with the two and three octave scales Play the ascending scale, and when and arpeggios. The above are but sug-

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A., Pannaed.

A. The storeotyped definition of a scale is "a succession of single sounds, consisting of five tones and two semitones (within the compass of an octave) and proceeding by degrees, according to convention." In a lag of five tones and two seminones (within by degrees, according to convention." In a major scale, the seminones (within the property of the seminones (within the property of the seminones (within the following: A tetracherd is a scale-scale of four most scale (strip, Greek, Gorg) consistency of four most scale (strip, Greek, Gorg) consistency of the scale of four most scale (strip, Greek, Gorg) consistency of the scale of the sc

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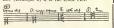
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clef may be used on any line, according to the clef may be used on any line, according voice or instrument, thus: When yupon the first line (Example 2) it is the soprano clef; upon the second line ample 3) it is the mezzo-soprano clef, the third line (Example 4) it is the third line (Example 4) it is the visit to the clean part of the visit to the clean part of the visit to the clean part. Then the line (Example 5) it is the tenor part.



It is employed for the upper notes of the Vloloncello, to avoid the use of many leger-lines. Notice that the F and 0 clefs have the control of the control o

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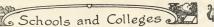
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Musical Aphorisms

By Walter Rolfe

IT SEEMS to me, that the man who invented the saying "A Jack of all trades is a master of none" must have been a musician, as he who teaches every thing, usually teaches every where. He is here today and gone to-morrow.

In the musical world, it is much better to let the public discover you than to try to startle it by proclaiming you have discovered yourself.

Genius like murder, will out, Don't prate upon what you have done;

it's what you can do now that counts. This is the age of the specialist in every profession; so specialize on some particu-lar instrument. Don't be a "Smatterer."

Don't encourage mediocre talents to continue study even if it costs you a few dollars; it's expensive in the long run.

One pupil recently told me (when I accepted her resignation) that after having taken of five other teachers, and learned much from all of them, the only thing she learned from me was that she had no tal-

If you can't be enthusiastic, don't be a music teacher: be a butcher or plumber. How can you expect to enthuse a pupil over a musical composition, if you cannot enthuse yourself?

If you cannot be an eclectic and adjust your method to your pupil, both you and your pupils will play only in the key of A-Flat failure.

Don't try to teach a thing you cannot do ourself. Who would attempt to teach French or Spanish if he could not speak it? How can you expect to teach a pupil a musical masterpiece that you cannot play

Be sincere in every musical effort; if you give you, but if you are not and happen to be right for once, you'll not always be so

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18474 Under the Christmas Tree	BOROWSKI, F.		18496 Romance A. Henselt 18502 Sarabande Edwin M. Lott 18494 Song of the Volga Boat
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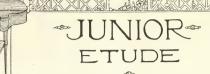
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Betty and the Battery

symphony concert of the season, "what in around, but did not see a thing. She sat what is that brass plate on top of it for?" concert. I did not have anything to do things on top of me, the complained down and closed her eyes and tried to re"That? Oh, that's a pair of cymbals, to-day." own and closed her eyes and thete to recall some of the beautiful music she had
You must have noticed them. They make "And notice me, too," said a little round. ville," said the little girl. a big crash when they are struck against thing with bells on it.

"Do tell me what those things are that

"No? Well, they are the Tympani-they

heard that afternoon. said the Bass-Viol. her and said: "Good afternoon."

"Oh, dcar me," said Betty, after the final

"Good afternoon," answered Betty pleasantly; for she felt quite well acquainted thing but noise, do you? Well, we will with the big instruments new and was not settle that little matter some time when the as bashful as when she first met them, young lady is not present," asserted the "You did not make that loud noise just cymbals. now, did you?" she asked.

No, indeed, I could not make a noise look like maple-syrup kettles. I have never like that," answered the Bass-Viol. "It seen anything that looked like them before," must have been one of the battery over confessed Betty. there in the corner."

"What is the battery?" asked Betty. are called kettle-drums for short."
"Pleased to meet you," said one of the "We are," answered some voices from Tympani, sort of introducing himself. "The the corner.

"Come on, Betty," said the Bass-Viol. some drum, I am. I'm not at all like ordi-"I'll take you over there to see them. They nary drums. I am tuned to musical pitch, are good friends of mine. That first one is the Bass-Drum."

but the others just have to always make the same 'kerplunk.'"

> asked. are playing. It takes great skill and a

tery."

"That is what they're called—all the "Tam-tam," he said. "I love the round and they're called—all the music. Can't get it too loud for me. resting on?" she asked. drums and gongs and cymbals, and things

"Oh," said Betty, "I have often seen

Deal fivion ETTES:

There taken This Three for two years and the properties of the p

symptony concert of the season, what m symptony concert of the season, what m symptony concert of the world was that noise? and she looked drums like that first one in parades. But Notice me in some big climax at the next moving that Castanet? I hate to have

leard inta statishoot.

The statish by the state of the s

Tambourine. We had one in a Spanish me in a real orchestra. I'll show you how "Huh, you don't think I can make any- dance at school once." I ought to sound." "Well, Betty," interrupted the Bass-Viol,



You're a Tamborrine Saids

"And I am a Triangle, I may as well "Indeed," said Betty. "And are there

"Indeed," said Betty. "And are there drum tuners just like piano tuners?" she "A Triangle," said Betty; "well, you are easy to remember, anyway, for you cer- year?' "No; the man who plays me tunes me, and very often he changes my pitch right in and very often he changes my pitch right in the middle of the piece while all the others square."

keen ear to do that," said the kettle-drum "I should think it would," she answered, looking about the room. "What are those long silver pipes?"

"They are gongs, you know; sound something like church bells," explained the Bass-Viol. And without waiting to be invited, Betty took up the mallet and struck them. "Oh, what a lovely sound," she exclaimed. "If church bells were like that, what lovely music Sunday morning would

The you don't know my name; meet plate about it was so small. "I'm a castanet."

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The you don't know my name; meet plate about it was so small. "I'm a castanet."

as big as a barrel head.

"I am a Triangle.

"And I could not be anything but my- DEAR JUNIOR ETUDE: sake!" self, either," said a wee, small voice. Betty
We have taken the ETUDE about four
"Bet you don't know my name?" inter- had to look carefully to see what it was, for years and I enjoy it very much, especially

"You are quite right," answered Betty; of those in the Spanish dance, too, only it and I figured it out that I have practiced "But I thought you said it was the bat"I have no idea. Do tell me."
"Tam-tam," he said. "I love the loud and I never could see it. What are you was always covered up by someone's hand about nine hundred hours.

And Betty opened her eyes and saw her mother standing right in front of her. "Why, Betty," said her mother, "I do be-

lieve you were talking in your sleep about the orchestra." "Oh, no, I wasn't, mother; but please,

"I'm a Xylophone; and, by the way, now

that you mention it, would you mind re-

"I saw a Xylophone once, in a vaude

"I guess you know us all now, and you

will surely be busy at the next concert try-

concert; but I don't think I can find you all

on one day-all the Strings and Woodwinds

"No, perhaps not; but you must come to all the concerts," said the Bass-Viol, "you

and Brasses and everything."

"Yes, I'm just crazy to come to the next

ing to find us."

certainly must."

"Oh, horrors, did you really? Well,

may I go to all the symphony concerts next

"Yes, indeed," answered her mother,

(Note-Betty's visit to the Strings

was in the JUNIOR ETUDE in October, 1922; Betty and the Brass instruments in March, 1918; Betty and the Woodwind instruments in April, 1918.)

> I love to go to concert And hear orchestral things, And try to note the difference Twist WOODWINDS BRASS, and STRINGS

the Junior Page. I read the article about

From your friend,

Evangeline Vold, (Age 12),

N. B. Evangeline has calculated that she has practiced nine hundred hours, and she is twelve years old. How much do you think you have done? The practice hours certainly do add up to surprisingly large figures, and it would seem that a tremendous amount could and should be accomplished in all that time. But after all, unless the practice has been well-done with a concentrated mind, a great many of those hours would be absolutely wasted. So try to have all of your hours add up to accomplishment as well as to time on a clock.

> To make somebody happy Every single day, Is why I study music And want to learn to play.

Famous Composers

By Marion B. Matthews

I'm sure you all know Mendelssohn, Who wrote a Song of Spring, Which people often sing).

There's Rubinstein, whose Melody The deaf composer, Beethoven,

You've heard about before.

And his famous Minuet: And Handel, and his Largo, Which the world will not forget. Now, if you'll just add Chopin,

Remember Paderewski

Whose Minuet Waltz you play: I'll say good-bye and this will end The lesson for to-day.

A great pianist said, "Try to make your piano sing and laugh and cry, and you

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories and essays and answers to what joins the staffs together. puzzics.
Subject for story or essay this mouth—"My Greatest Musical Experience." Must contain not over one hundred and fifty words. Aug girl or boy under lifteen years of age any connect.

All contributious must been name, and and get that which Tasees a nor all contributious must be resident at the Jevans Drive Office, tril? Cheerung at the Jevans Drive Office, tril? Cheerung at the Jevans of prize winners and their Schrift of the Jevans of prize winners and their Schrift of the Jevans of Jevans of

for Agril.

Put your name and age on the super left hand corner of the puter, and your address the hand corner of the puter, and your address the hand corner of the puter, and your address the hand corner of the puter, and the puter hand corner of the han

HELEN'S RECITAL

(Prize Whner)

If you have found her very busy preparing for the great event, her

9. Add two let get an instrument.

10. Add two let get an instrument.

week size, you would have found her very been with the great day arrived, including the statement of the great day arrived, including the statement of the great day arrived, including the statement of the state

LEONA SKOAT (Age 142).

HELEN'S BECTTA Bleibigm.

Helen's muscless and the learner of the rectal started every one was globe. He not the rectal started every one was globe the rectal started every one was globe the without a unliste and did not get nervous or exert was single to give a prize to the one who played their globe the best properties of the properties of the

HELEN'S RECITAL

(Prize Winner)

Helen planneries and thought. She did not put the
pupils down on the program for whatever
ench pupil a piece which showed him off to
the hest ndvantings, a piece which had opportunities for his strong points and for his

nhout it.

The people who heard the recital anid.

"It was the best music I have ever heard."

It thrilled me more than I can tell.

GLADYS MILLEA (Age 15),

Tennessee.

the was an extra marker of the control of the contr



Why is the above note likely to be Because it is under arrest (a rest).

And why is it not likely to be put in prison?

Because it is above suspicion. (MAITLAND HARVEY

Puzzle

1. Add two letters to a contest and get

Add two letters to a stringed instrument and get a wood-wind instrument. 3. Add two letters to an instrument and gct that which raises a note's pitch one

4. Add two letters to the end of a 5. Add two letters to what represents

6. Add two letters to part of the staff

7. Add two letters to a preposition and 8. Add two letters to a beverage and get the "Battery" of an orchestra.

9. Add two letters to a vegetable and 10. Add two letters to an instrument

11. Add two letters to a girl's name

12. Add two letters to a beverage and

Answer to Famous Singer

McCormack. Prize Winners :-- Marjorie Tyre (age 15), Pennsylvania; Lorene Shisler (age 8), Ohio; Euginia Skory (age 14), Mich-

Honorable Mention for Puzzles

who bey wanted to who the prize. As they played they said beautiful the said they have the prize will be a played and she won the prize, will be a played and she won the prize.

HELEN'S RESTAL

HELEN'S RESTAL

Helen planed the prize was a second to the prize with the prize was and thought. She did not put they prize was and thought. She did not put they prize was and thought. She did not put they prize was a second to the prevent for the prize was the prize wa

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DEAR JUNIOR ETUDE:

I have always been much interested in THE
JUNIOR ETUDE and am now going to write to
you for the first time. As my sister is an
lessons for many years. I have always studied
with her. We have taken THE ETIDE ever
since I can remember and I have always sen
joyed playing the piano pieces and reading
the many interesting articles in It.

Your friend, JOYCE CARLSSON (Age 14), Conn.

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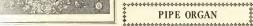


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